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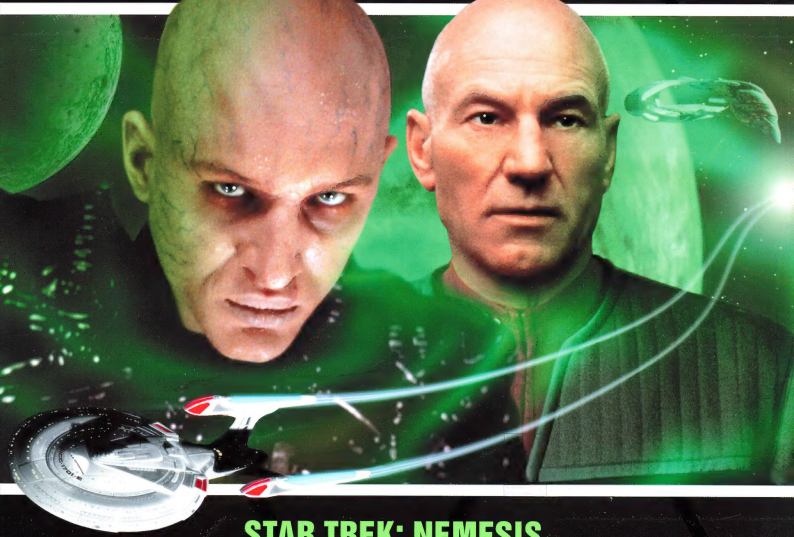

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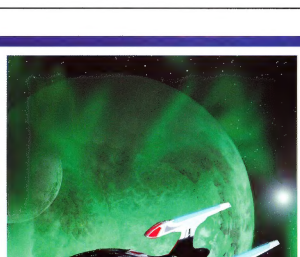
Starburst Star Trek Special

Nemesis!



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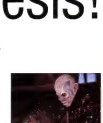

What does the future hold for the crew of the USS Enterprise? Who's been cloning whom? And will **Star Trek: Nemesis** be any cop? We sneak a peek at Picard's latest mission and find that it all looks rather exciting!

12 Jonathan Frakes

As Riker gets hitched to top totty Troi we pick Jonathan Frakes's brains for answers to the key questions... When is he finally going to claim a captain's chair for himself? Why isn't he the director of **Nemesis**? And what are his plans for Lady Penelope and the **Thunderbirds**?

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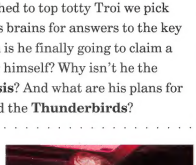
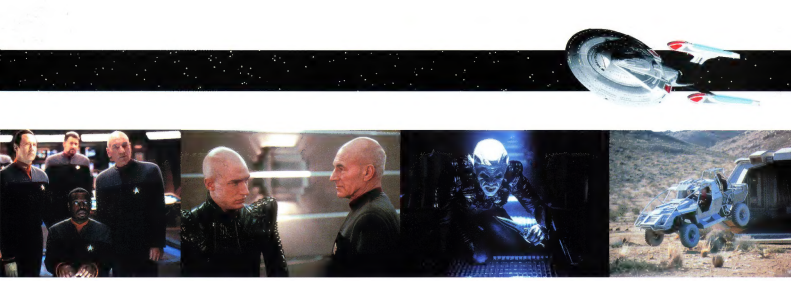


Is Worf really going to hang up his sash and bat'leth for good? *Starburst* catches up with Worf's alter ego to discover his thoughts on long filming days on location, losing out to love-rival Riker, and why **Nemesis** may be the end of the road for our favourite Klingon.



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She's a survivor! Top actress Carolyn Seymour talks to *Starburst* about how she can survive in the wild, her hopes for a guest role in **Enterprise**, and her many roles in **Star Trek**.

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Alexander Siddig and Andrew Robinson catch up on old times and discuss the latest events in the lives of that ever popular odd couple, Garak and Bashir, as they star in an all-new **Deep Space Nine** stage play!

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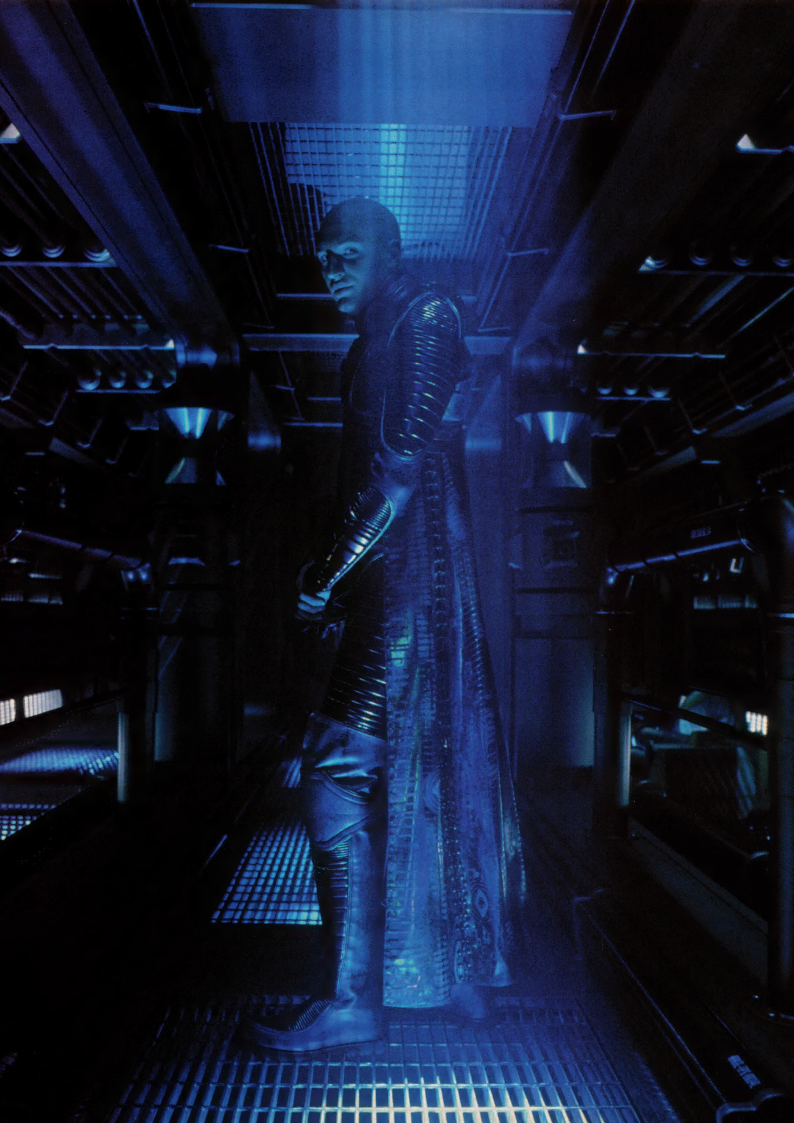


Thy kingdom's terror, and black nemesis...

It's an even-numbered film, so that's a good start. And the writer was responsible for **Gladiator,** and thinks **The Wrath of Khan** is the bee's knees. But what's this about Data singing, asks Anthony Brown? It's **Star Trek X**. It's **Nemesis**.

The Story

The carnage of the Dominion War has brought an end to centuries of hostility between the Federation and the Romulans, by forcing the two powers into an uneasy alliance that has, nevertheless, endured after the defeat of their mutual enemy. But all is not well in the Romulan Star Empire: the Praetor and his senate have been assassinated by rebels from Romulus's oppressed sister planet Remus. The changes in the Empire could throw the galaxy back into war... or present an historic opportunity for a lasting peace. Captain Picard is ordered to take the Enterprise to Romulus to assess the new Praetor's intentions, and decide whether the Federation can trust his offer of friendship...

The Talent

All the old gang are back on duty, along with a few **Trek** stars who've been away from the screen for a while. However, that almost

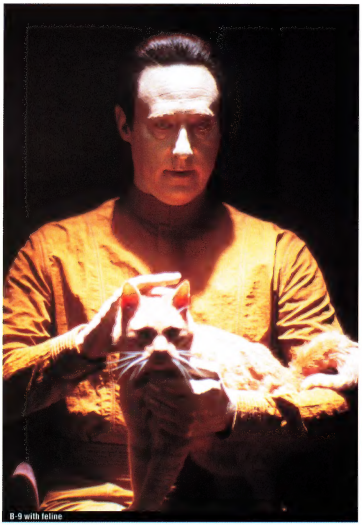
Captain on the bridge – Picard with Worf, Data, Riker and Geordi

wasn't the case. Instead of treating Patrick Stewart's involvement as an essential, Paramount indulged in negotiating tactics that brought him close to walking away. "I was a breath away from saying this is not worth the time. An absolute breath away. They were negotiating so uncompromisingly that it had reached the point where humiliation was the only way of settling this and I wasn't prepared to do that."

Fortunately, common sense prevailed. But will this be Picard's final curtain? At 62, Patrick Stewart is now as old as the 'geriatric' William Shatner was when he left the stage in **Generations** (Picard himself is supposedly well into his seventies by now), but seems in two minds about whether this will be Picard's swansong. "If this is the end of **The Next Generation**," he's said, "it's actually a beautiful and appropriate ending. There is complete closure on **The Next Generation** in this movie." But when asked if this is the final film, he's also commented, "I honestly don't know. And I also don't know if it should be. Ultimately these things come down to one issue, and that's profits. I have a notion that there is a sequel begging to be made of this particular movie though."

Having had a producer's credit on the last two films, Stewart is contenting himself with merely starring in **Nemesis**, but one cast member who *is* contributing behind the scenes is Brent Spiner. He's inherited Stewart's associate producer credit and helped develop the plot. Spiner's contribution is believed to be a sub-plot about a second Soong-type android, who in contrast to Data's other 'brother', the malevolent Lore, is an innocent, Pooter-ish creation. It's this aspect of the film

Data (Brent Spiner)


B-9 with feline

which is causing some fans the most concern, as many feel that Spiner's bluntly admitted insistence on having a meaty sub-plot to himself has unbalanced previous movies, and robbed Worf, Beverly, Deanna and Geordi of their turn in the spotlight.

Jonathan Frakes has vacated the director's chair to concentrate on playing Riker, though this wasn't his choice. "I was never offered it. I was surprised." As for that 'final movie' question, Frakes seems to think it's the end. "I can't think of anything I still want to do as Riker," he's said. "I get a leg over with Marina [Sirtis] and something big happens at the end of the film. So if it's really all over I've had a full meal, and if it's not, I'll be happy to show up and do what they ask me." But, like Stewart, he's contradicted himself elsewhere, saying, "I think if this one does well, I can't imagine why they would stop making them."

As you can guess from Frakes's comments, Marina Sirtis is back as

Directing *Star Trek: Nemesis*

"The first cut of the movie came in at almost three hours"

Counsellor Deanna Troi, or rather – as she's just become at the start of the film – Counsellor Deanna Troi-Riker. That's right – the expert on the blindingly obvious and her Imzadi have finally tied the knot after almost 15 years of on-off flirting. Marina Sirtis comments, "I get to fly the ship again. I'm really upset though because every time I drive… well, I don't crash this time. But the ship does get damaged. It is just not fair. It always happens on my watch. The woman driver will get all the blame."

Troi's one-time beau, Lt Commander Worf, is also back in the fold, putting away a little too much Romulan ale at the wedding reception. Since the end of **Deep Space Nine** Worf has been following a career in diplomacy, having been appointed Federation Ambassador to the Klingon Empire, but looks set to return to the crew after finding mediation a little too peaceful for his liking. If so, it will fill a gap on the bridge crew, as several of the other characters are reportedly getting long overdue promotions to other ships and postings.

Among them is, seemingly, Beverly Crusher, arguably the most neglected of the **Next Generation** crew in previous films. **Nemesis** looks set to redress the balance a little, as Gates McFadden has commented "In the same way that **First Contact** was good for all of us as a cast, I think that **Nemesis** is a more balanced film." As for LeVar Burton, it seems that Chief Engineer Geordi LaForge will at last get some success with the ladies, as his guest at the wedding is Dr Leah Brahms, the married woman he fell in love with back in Season Four of **The Next Generation**, once again played by Susan Gibney.

There should be some more familiar faces to be seen as well, with some old friends turning up for the reception. Although Majel Barrett-Roddenberry won't be

reprising her role as Troi's mother – she's back on Betazed waiting to preside over the all-nude Betazoid blessing ritual – Whoopi Goldberg is back as Guinan, while Wil Wheaton filmed a cameo as the one-time teen genius Wesley Crusher. However, this won't be in the final cut, as Wheaton explained. Taking a call from **Trek** executive producer Rick Berman, he was told that the first cut of the movie had come in at almost three hours, leading to the removal of 48 minutes worth of material – or, as Wheaton jokes, "an entire episode".

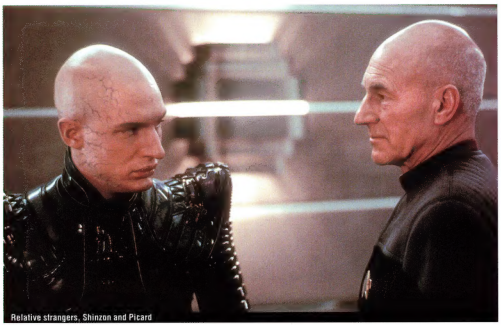
According to Wheaton, another guest star was lost in the same cut, but it remains to be seen who this is. One possible candidate for the chop is Kate Mulgrew, who pops up as the newly promoted *Admiral* Janeway to deliver the orders sending Picard to Romulus. Apparently her brief scene replaced one involving Jeri Ryan's buxom Borg, Seven of Nine, which was dropped because Ryan was too busy on her new series **Brooklyn South**. Two final cameos come from **X-Men** director Bryan Singer as an Enterprise bridge officer, and **Thirteen Days**'s Stephen Culp as Commander Martin Madden, a new recruit to the Enterprise crew.

On the side of the Romulans, British newcomer Tom Hardy plays Shinzon, the new Romulan Praetor who has an unexpected connection to Picard. Previously seen in **Black Hawk Down** and **Band of Brothers**, the young actor beat out competition from **Stargate SG-1** defector Michael Shanks for the part.

Two names currently more familiar to genre audiences play the Romulan Commander Donatra and the Nosferatu-like Reman

Praetor Shinzon (Tom Hardy)

Clone arrangers...



Relative strangers, Shinzon and Picard

THE FEDERATION'S attitude to cloning is simple: don't go there. Since the Eugenics Wars of the 1990s killed billions of people as artifical supermen fought each other for power, every type of genetic engineering has been banned. But that doesn't stop people trying.

When the crash of the colony ship SS Mariposa left the survivors with too small a gene pool for long-term survival, they turned to cloning as a means of reproduction [*Up the Long Ladder*]; while a human colony on Moab IV developed a '*Masterpiece Society*,' in which every inhabitant was part of a carefully planned genetic structure. However, the Federation itself has been more puritanical, banning even the therapeutic cloning of replacement organs for the crippled, forcing them to rely on bio-synthetic substitutes instead. It's very fortunate then that the genetic seeding of so many planets by the ancient race sometimes called The Preservers makes it possible for species as varied as Humans, Vulcans, Klingons, Bajorans and

Clone: the Vorta

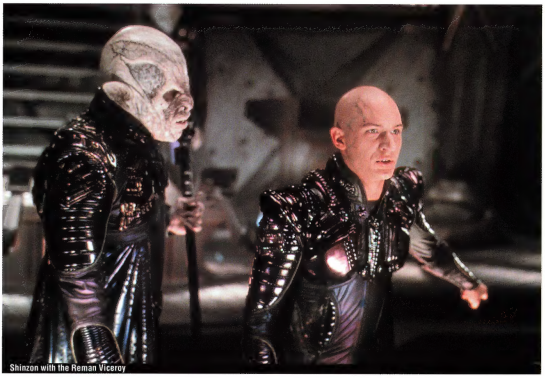
Genetically modified: Bashir

Cardassians to reproduce together without any need for artificial intervention!

Nevertheless, illegal genetic enhancements still occur, and can be obtained on planets such as Adigeon Prime. If detected, the subjects of these alterations are detained and held in secure institutions, and the pitiful state of many of these 'idiot savants', whose talents have come at the price of terrible side-effects, demonstrates the wisdom of the Federation's ban on genetic engineering. One of the few truly successful genetic interventions is that performed on Dr Julian Bashir, who learnt to keep his abilities concealed and was able to forge a career in Starfleet before finally being exposed in 2273.

However, other powers are less scrupulous. An unexplained genetic modification is one suggested explanation for the odd change in the Klingons' appearance in the late 23rd Century, while the Dominion made extensive use of cloning. A race of cloned warriors, the Jem'Hadar, formed their foot soldiers, while cloning gave each individual of the Vorta, a species who were engineered to become the Dominion's civil servants, multiple life-spans. Who knows what secret genetic experiments the other races of the Alpha Quadrant might have conducted?

Anthony Brown



Shinzon with the Reman Viceroy

Viceroy. Donatra is portrayed by Dina Meyer, the 34-year-old veteran of **Starship Troopers**, **Dragonheart** and **Johnny Mnenomic**, who's currently wowing American audiences as the latest incarnation of Batgirl in **Birds of Prey**, while the Viceroy is Ron Perlman. No stranger to make-up, Perlman endured three seasons under the leonine latex of Vincent in **Beauty and the Beast,** winning a Golden Globe in the process, and more recently co-starred in **Blade II** and **Alien: Resurrection**.

Behind the cameras, franchise supremo Rick Berman serves as executive producer, but otherwise it's a much-needed injection of fresh blood. The script comes from John Logan, whose credits range from the massive success of **Gladiator** to the rather less impressive remake of **The Time Machine**. A big **Trek** fan, Logan's apparently now lobbying to write Romulan-themed episodes of **Enterprise**. In contrast to him, director Stuart Baird, who's helmed **US Marshalls** and **Executive Decision** in the past, is a **Trek** novice, which occasionally caused problems on the set. "Sometimes it was an advantage, in taking a fresh approach," Patrick Stewart has told *Entertainment Weekly*. "And sometimes someone had to step up and say, 'Um, that isn't gonna work.' More than once, he would actually refer to LeVar Burton's character as an alien, which didn't go down too well with LeVar."

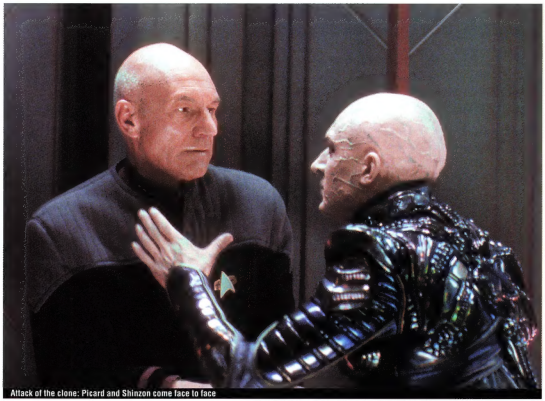
"Many fans feel that Brent Spiner's insistence on having a meaty sub-plot has unbalanced previous movies"

The Hype

As you'd expect, Rick Berman is hyping the movie to the hills, telling the *Hollywood Reporter*, "I don't want to start talking in ridiculous superlatives, but fans are going to get one hell of a movie. There are immense Space battles and a good deal of humour, but there's also some extremely terrifying elements to the story."

As for John Logan, who Berman says "has tremendous respect for Gene [Roddenberry]'s vision", and who the cast claimed knows the TV series in such detail that he would shoot down their suggestions by listing continuity points from old episodes, he thinks his reputation's given him the freedom to take chances with the franchise. "Because I was looked at as a serious writer with outside work, I think I was treated with a great deal of respect in terms of ideas that might be considered unusual or provocative."

"I got along very well with Patrick [Stewart] immediately," he's added, "and the whole cast made an effort to get to know me. It would be the height of arrogance



Attack of the clone: Picard and Shinzon come face to face

Perhaps the greatest *Star Trek* villain ever

on my part to say to Marina Sirtis, 'I know Deanna Troi better than you do. Let me tell you how she would react.' My job as a writer is to be a cannibal of their ideas, as they've lived with these people for 15 years. So the cast, in my experience, was invaluable."

You might think Jonathan Frakes would be experiencing a sense of sour grapes over being passed over, but he's looking on the upside too. "It's actually going to be a fabulous movie. It's back to the great big action adventure galactic stakes with Picard on the Enterprise coming to save the day." Echoing many other comments, he's keen to lay the ghost of **Insurrection**. "I think it'll be different from the last one. This one is about loyalty and friendship and fighting for the survival of the galaxy. The **Star Trek** philosophy of cloning is discussed. There's a huge battle, and they play mind games. It's old **Star Trek**, it's big. It's a war movie."

Patrick Stewart has been talking up the Remans, telling *TV Guide*, "Romulus has a sister planet called – as you'd expect – Remus. So you're going to meet the inhabitants of that planet, the Remans, who are quite unlike anything you've seen before. I think they might be the most successful aliens Michael Westmore has ever produced – I even include the Borg in saying this. He's brought an alien race to life in an entirely convincing way. There's something very novel and unique in their design. They're imposing and sinister in a very different way from the Borg."

As for Tom Hardy, whose performance could make or break the film, Berman claims he's superb. "Tom Hardy is extraordinary. He'll go down as perhaps the greatest **Star Trek** villain ever, right up there with Ricardo Montalban's Khan. I think we'll be able to brag that we had him before he became a big movie star." That could be producer's hype, but web reviewers who've sneaked a look at a rough cut of the movie back him, claiming this could make Hardy's name just as **X-Men** did for Hugh Jackman.

And then there's that wedding. Frakes comments, "It's something we've been building for a long time. It was a ball. I played trombone. Patrick had a wonderful comic speech. Data sang." Oh dear, Data singing. That sounds like a 'Scotty's bagpipes' moment…

The Prediction

As ever, the cast's comments should be taken with a pinch of salt, as they always say this. Check out their comments about **Insurrection** four years ago if you don't believe me: it was going to be a 'refreshing change', with 'decent roles for all the cast', blah, blah, blah. It's part of their job, just as it's Rick Berman's job to stress how Gene Roddenberry's legacy is being respected.

But this time round it's got the ring of truth. **Nemesis** looks to be a return to the Space Opera elements that made **First Contact** and **The Wrath of Khan** such great successes. One potential fly in the ointment is that **Nemesis** might just be following **The Wrath of Khan** template – an admitted influence –

"This time around the hype has got a ring of truth to it"

too closely, though Patrick Stewart has dismissed this possibility.

The other danger is Tom Hardy. Great villain he might be by all accounts, but the film will stand or fall on whether we can believe he's the young Jean-Luc Picard. Casting Patrick Stewart in the first place was the sort of serendipity that comes once in a franchise – can it possibly happen again?

And finally, of course, there's that Data subplot. If anything can stop **Nemesis** topping the list of even the even-numbered films, it's a self-indulgent performance by Brent Spiner… but we'll give him the benefit of the doubt, and remember how mesmerizing he was at the very start of the series.

Looking after number one

Hot on the heels of his **Twilight Zone** remake, **The Next Generation**'s **Jonathan Frakes** tells Nick Joy why he's trading Warbirds for **Thunderbirds**. Oh, and there's also that small matter of Riker's marriage in **Nemesis** this Christmas…

IT'S BEEN 15 YEARS since the fresh-faced (and initially beardless) Will Riker first graced the decks of the Enterprise-D. But of all the species that Picard's 'Number One' has encountered, even the Borg and Romulans are no match for a far greater force – children! "I've just returned from my vacation," the 50-year-old Pennsylvanian stresses. "And, well, vacations with kids are not really vacations," he laughs.

You can forgive Frakes for wanting a quiet holiday – it's the only break he's getting from a punishing schedule of directing (**Roswell**, **The Twilight Zone** and now **Thunderbirds**), while still finding time to get hitched to Betazoid bride Deanna Troi in the upcoming **Star Trek: Nemesis**.

It's a busy time, but this doesn't prevent him for delivering his trademark laugh when I suggest that Mr & Mrs Riker might have rushed into their nuptials. After all, it's *only* taken them 15 years!

Back in action: Beverly (Gates McFadden), Jean-Luc (Patrick Stewart), Will (Jonathan Frakes) and Geordi (LeVar Burton)

The Remans are up to no good

"Yes, it has happened at last. It's a relationship that Marina and I have kept alive for 15 years. We certainly haven't rushed things, and nor have the writers."

A high profile wedding of two key characters is a significant scene in any movie, and I ask Jonathan whether he secretly wishes that he could have included this scene in one of the **Star Trek** movies that he directed – **First Contact** or **Insurrection**. "We've been suggesting the wedding for years; ever since the television series," he reveals. "But they've always been very careful and fully tested the audience on the way that Riker and Troi's relationship has developed. For instance, the hot tub scene in **Insurrection** was highly tested." Thus quashing any suggestion of the director abusing his position to get some gratuitous hot tub action!

"I think that both the producers and the studio realized the value of that relationship, and decided that by opening the movie at our wedding reception, they were starting with something that was safe," he continues. "They know

Small-screen Riker

"Frankly, I was quite happy to be participative on someone else's set"

The vain-glorious Praetor Shinzon is offered a guiding hand

Big-screen Riker

"The producers have been very careful on the way that Riker and Troi's relationship has developed"

that it's always good to start with something for the hard-core fans, and the wedding fulfilled that element. It's something that we've built up to and, besides, it was good fun for us too," he smiles. It's already widely reported that Guinan and Wesley Crusher are guests at the wedding, and Frakes even gets to play his trombone again.

Having directed eight episodes of **The Next Generation**, three each of **Voyager** and **Deep Space Nine**, and the preceding two **Star Trek** movies, this time Jonathan found himself on the other end of the lens. "Frankly, I was quite happy to be participative on someone else's set," he admits, when quizzed about having to report to British director Stuart (**Executive Decision**) Baird. "It was refreshing in this case because I was able to put my feet up with Patrick [Stewart], read the paper and talk about baseball, movies, jazz and food. It reminded me a lot of what we used to do when filming episodes of **The Next**

The reluctant captain

Riker with Data (Brent Spiner)

Riker suffering from Protomorphosis

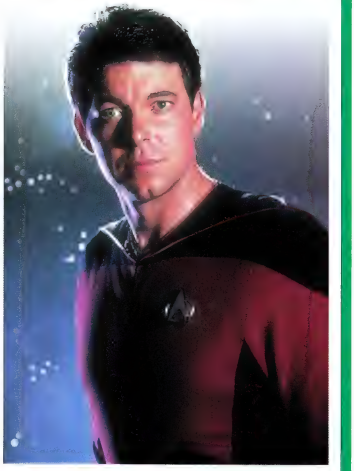
The future? – Admiral Riker

William Thomas Riker was born in 2335 in Alaska, and was two years old when his mother died. Though raised by his father – a keen cook and Starfleet liaison officer, who later came within an inch of marrying future Enterprise doctor Kate Pulaski – the tragedy estranged the Rikers, and Will left for Starfleet as soon as he could. An ambitious young officer, he made a meteoric rise through the ranks thanks to his loyalty during a mutiny on the USS Pegasus, until he was stationed on the planet Betazed, where he fell in love with local beauty Deanna Troi. He promised to return to her, but his bravery during the evacuation of Nervala IV, when he was duplicated due to a transporter accident (though he didn't discover this for another eight years), won him promotion to Lt Commander, and his ambition won out over his heart.

Yet since then Riker has been curiously reluctant to accept promotion. Offered the captaincy of the USS Drake in 2363, he turned it down in favour of a position as first officer of the new flagship, the Enterprise-D. Eighteen months later he rejected a similar position aboard the USS Aries. And at the end of 2366, he was reluctant to accept command of the USS Melbourne, and was secretly rather relieved that its destruction by the Borg saved him from the choice, even though he'd already received a field promotion to captain during the crisis.

In his love life Riker has seemed equally reluctant to make big choices. Though a renowned ladies' man, he ignored the opportunity to renew his relationship with Deanna when she was assigned to the Enterprise as its counsellor, and stood by as she became involved with Worf. It was only after Worf's assignment to Deep Space 9 that his feelings for Deanna resurfaced. Now, 15 years after he first refused promotion, he's been offered another command… so will he finally take the plunge, and perhaps even make an honest woman of his Imzadi?

Anthony Brown



Generation. When you're directing you don't have the leisure of all that down time, so it was quite a joy to be back with everyone in that way again."

However, there is some disappointment that he didn't get to direct **Nemesis**, as Frakes explains. "I missed working so closely with Rick [Berman – producer], with whom I'd made the last two movies. We still have a wonderful friendship, but I missed that part of the process. I'd be crazy if I said I didn't miss having my hand in everything, because being the film director is a very exciting job – it's arguably *the* best job." With Frakes behind the camera on **First Contact** and **Insurrection**, some fans believed that Riker suffered through less screen time. Frakes is not convinced. "Possibly, but I still think Riker fared pretty well in the last two movies, and I certainly don't have any regrets. I know who the lead is on the Enterprise, and that's not a secret to anyone."

So, more than three years after wrapping **Insurrection**, Frakes returned to the **Trek** Universe for **Nemesis**, and found it remarkably easy to slip back into Riker mode. "In the last few years I've found that Frakes and Riker have become more and more similar," he suggests. "What happens? I just lose a little weight, put on my spacesuit and get my head painted. Then, before you know it, you're back with Klingons and Betazoids and it falls back into place." And if Riker fits like a comfortable glove, this comfort is no doubt aided by the camaraderie of the long-established cast. "It was great to be together again. We all commented that it felt as if those 15 years just happened yesterday, or like nothing else had happened in our lives for those 15 years."

With a new trailer for **Nemesis** doing the rounds at theatres, it's clear that this is a darker movie than **Insurrection**. Frakes agrees. "I think this is a return to the **Star Trek** movies that have been most successful – like **First Contact**, where there was tons of action. That's what made the franchise so successful – a

Shiuzon on board the Scimitar

"In the last few years I've found that Frakes and Riker have become more and more similar"

Picard plots a course – for a *final* journey?

Two-takes Frakes at work

combination of action and the cerebral. I really think that **Nemesis** is going to satisfy everyone – it hits you with a punch." But is it going to be the last movie in the series? "No, these films are just too successful. Sherry Lansing at Paramount has had a very good run with them. They make them for a price, with the idea that they will make their money back. So, while that continues to happen, they will keep making them as their business."

Because Frakes was not helming **Nemesis**, he had another project to satisfy his directorial skills. "I was fine with my level of participation on **Nemesis** because I was often running back and forth to the editing room for **Clockstoppers**. We were at the scoring stage, so it was a very action-filled time in my life," he chuckles. I suggest that he would benefit from one of the titular clocks that the movie's hero uses to slow down time. "Great idea – Hypertime."

Frakes is surprised that **Clockstoppers** is getting such a belated release in the UK some seven months after its US début. I point out that the Nickelodeon-produced movie features some complex FX shots. "As always!" he laughs. "It certainly helped that I'd done complicated visual effects on **Star Trek**, but look who I had as my producer; Gale Anne Hurd did **The Terminator** and **Aliens**, so they certainly had their hands full with the two of us." And with

Romulan masters...

BACK IN THE DAWN OF history, the twin planets which a Human starship captain later dubbed Romulus and Remus were colonized by settlers from the planet Vulcan. It happened at least 2000 years ago, as the Romulans retain all the violently expressed emotions which the Vulcans now keep under control. Perhaps their ancestors left their homeworld before the visionary Surak developed the philosophy of emotional control, but according to some – admittedly unreliable – sources, the Romulans' forefathers refused to accept Surak's teachings and set out to found a world where they could maintain the old ways.

According to this account, given in Diane Duane's spin-off novels, the Rihannsu, as they call themselves, named the twin worlds on which they settled Ch'Rihan and Ch'Havran, and lived in isolation until a starship from Earth intruded on their territory. Whatever the actual trigger for events, the Romulans mounted an unexpected and massive attack on Earth and its colonies in the 2150s, shortly before the founding of the

Balance of Terror: Romulans!

Caithlin Dar (Cynthia Gouw)

Federation. The war was harsh and brutal, and the two sides never met face-to-face (though there are many tales of encounters between space-suited personnel). Even the eventual peace treaty, agreed after Earth's victory at the Battle of Cheron, was negotiated by sub-space radio, ensuring that the Humans never saw the face (or ears) of their enemy.

The Treaty of Algeron established a Neutral Zone into which neither side could cross, and barred the Humans and their allies in the newly-formed Federation from developing cloaking technology. The latter clause was little noticed at the time, but had a significant impact on later events.

After this the Romulans retreated into isolation for more than a century, until political changes in their Senate led to the rise of a new generation of hot-headed young men without the honour and wisdom of those who'd fought the last war. In 2266 a single cloaked vessel was ordered to cross the Neutral Zone and test a new weapon against the Federation outposts on the other side. It was destroyed by the USS Enterprise before it could return home, to the immense relief of its commander, who feared his success might prove the trigger for a new war. Nevertheless, the Romulans emerged from seclusion, forming an alliance

continued overleaf...

Friends, Romulans, countrymen, lend me your ears...

...Reman slaves

...from previous page

with the Klingon Empire so extensive that they even abandoned their own Warbirds in favour of Klingon-designed ships. Eventually, the alliance broke down thanks to the Klingons' increasing ties to the Federation, and after the Tomed Incident of 2311 the Romulans withdrew inside their own borders, venturing out only to mount attacks on the Klingon outposts at Khitomer and Narendra III. It was the destruction of the Enterprise-C, during the latter attack, which finally led the Klingons into a formal alliance with the Federation.

The Romulans next broke their isolation in 2364 when outposts on both sides of the Neutral Zone were destroyed by a force presumed, but never proven, to be the Borg. Over the next three years, the Romulans made a determined attempt to bring a pro-Romulan faction to power in the Klingon Empire, ultimately leading to the Klingon civil war of 2368. However, the Romulans were by this time suffering from their own internal divisions. Despite the best efforts of the Romulan secret service, the Tal Shiar, a subversive movement urging re-unification with Vulcan was attracting followers throughout society, and gained a massive boost when the revered Vulcan Ambassador Spock became its spokesman. So far, this movement has had little actual effect on Romulan policy, but its influence continues to grow.

However, the greatest influence on Romulan society in recent years has been down to the threat of the Dominion. As soon as the Gamma Quadrant superpower became a danger to the Alpha Quadrant, the Tal Shiar joined forces with its Cardassian counterpart to mount a genocidal first strike against the Dominion's rulers, the Founders.

Commander Sirol (Michael Mack)

Unfortunately, the plan was a trap, and both fleets were destroyed. Though the Romulan government survived the disaster, the debacle made them more wary, and in 2375 they signed a non-aggression pact with the Dominion. This lasted an entire year, until Starfleet's Captain Benjamin Sisko arranged for the Romulans to obtain faked proof of a Dominion plot to attack them. The Romulans joined the Federation Grand Alliance, fighting alongside their old enemies for the last 18 months of the conflict.

The camaraderie of war has ensured that this uneasy alliance between long-standing foes has become an apparently lasting peace, even though both sides were looking ahead to the power struggles that would follow victory. But the greatest threat to the new spirit of friendship sweeping the galaxy comes from the dirty little secrets of the Romulans themselves. It's now becoming clear that there are two races in the Empire. The Remans are the original inhabitants of the twin worlds, nocturnal creations who've long been oppressed and used as cannon fodder in their masters' wars, but who are now eager to throw off their chains. And the products of certain schemes to infiltrate Starfleet, which Romulan Intelligence developed during the Cold War days, have also been consigned to the dilithium mining camps on Remus...

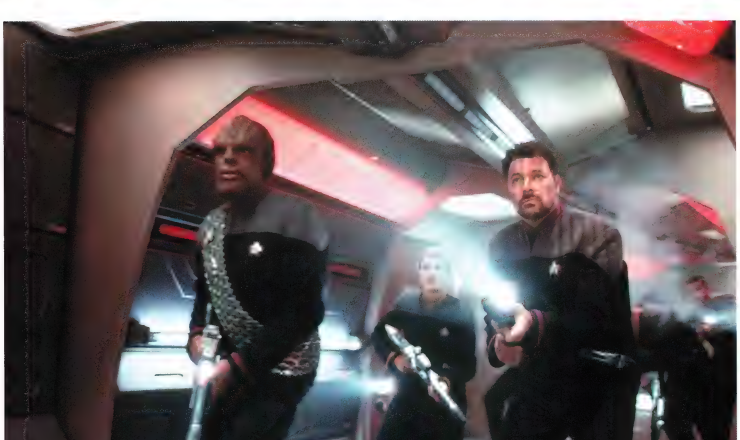
Anthony Brown

What have the Remans ever done for us?

Reman Viceroy (Ron Perlman)

his work on **Roswell**, Frakes also brought experience of working with a young cast. "I think you're probably right – that's a good observation. It must have worked well in my favour."

One of Jonathan's nicknames within the industry is 'Two-Takes Frakes', a title that he has earned through his speedy shooting regime. It's a name that he doesn't contest. "I'm very proud of that," he confirms. "I'm happy to print the shot and move right on when I've got what I need. Otherwise, you can labour over shots for too long, and they're not going to change enough for it to be worth all the money and time you might spend. On the other hand, I've gone deep into 20 to 30 takes if I haven't got the shot I want. At the end of the day, you can't walk away until you've got the shot." It was the tortuous shooting schedules that Frakes endured on his early **Next Generation** directing gigs (including *The Offspring*, *Reunion* and *The*



Worf and Riker lead the crew into battle

Drumhead) that taught him to be lean with his takes. "A lot of the time, when you're shooting television, your responsibility is just to simplify."

"I think that one of the advantages of movie schedules is that you can have more elegant shots, the gravy shots that you don't have the luxury of doing on television," he continues, making reference to the 'money shot' in **First Contact** where the Borg Queen makes her entrance. "You can also spend more time on establishing shots that you might only think of on the spur of the moment. And you get the luxury of time to prep the parts of the film where you'll want to wow 'em with a crane shot or Steadicam. You know that it'll take longer than the page count suggests, and you just schedule it in."

As well as shooting episodes of **The Next Generation**, Frakes directed three episodes of **DSN**, two of which were the second halves of two-parters – *The Search, Part II* and *Past Tense, Part II*. Frakes discusses this unusual phenomenon. "I remember meeting up with Reza Badiyi, who was the director on *Past Tense, Part I*. We talked about each other's shows, and worked out how things would run together stylistically. You agree on casting and sort out the facts of the story, but outside of that you bring your own can of worms to the shoot. Sometimes you end up shooting simultaneously because of the set availability. You shoot your scenes in the morning, and then later that day the director of the other half comes in and shoots their show's scenes. It's something that we also did on **Roswell**."

Frakes was executive producer on **Roswell**, as well as directing some episodes and appearing in cameo roles in Season One's *The Convention* and last year's *Secrets and Lies*. He discusses the latter guest shot, where he appeared as himself, auditioning young actors for **Enterprise**, aided by John (Dr Phlox) Billingsley. "Oh, that was fun," he laughs. He also played himself in **Trekkies**, **Futurama**, **Cybill** and even **Married... with Children**. "Why not?" he poses. "If nothing else, I do have a sense of humour about myself." However, the prospect of **Roswell** returning is no laughing matter. "I can't imagine the show coming back at this point in time," he sighs. "It just didn't find its audience. Still, we had a good run – three seasons. I liked that show a lot and I'm very proud of it."

Data makes a stand

Frakes also appears as himself on many of the paranormal TV docu-dramas that have sprung up in the wake of **The X-Files**. But while the mother show lost viewers and was cancelled, there's still an audience for shows and specials like **Beyond Belief: Fact or Fiction?**, **The Alien Autopsy** and **The Paranormal Borderline**. "**Beyond Belief** was picked up again," he says. "We're running them here now in the States, and apparently because it did so well over the summer we're going to do 13 more. That's a great job – I love hosting." Away from the hosting,

B-9 asked Dr Crusher to the Starfleet Ball because he had no body to go with

Frakes also runs his own production company, Goepp Circle Productions, based at the Paramount Pictures lot, and where they are currently developing projects like **Phrackers** and **Ghosts of Winter**.

On 18 September this year, a new series of **The Twilight Zone** débuted on US screens, and its pilot [*Door*] was directed by Frakes. "I enjoyed it immensely," he enthuses. "I worked with this wonderful writer called Pen (**The Outer Limits**) Densham, a Londoner, and it was as collaborative a set as I've ever been on. He was there constantly and had very strong visual ideas for the show. I think we did quite a good job… In fact, the show got picked up for 13 episodes, so we *must* have done something right! I'm excited about the return of the show, and I think that a lot of other people are too." With this project, Frakes has come full circle, having previously appeared on the show in 1985 as 'Single Guy' in the episode *But Can She Type?*

With **The Twilight Zone** booked for half a season, Jonathan planned to direct another segment, but a better offer came his way. "I was going to do more, but now it looks like **Thunderbirds** is going to get in the way." Indeed, Frakes has signed up for the live-action version of Gerry Anderson's cult favourite. "It's coming out in the first quarter of 2004. We're already in pre-production and I'm actually going to start work on it again this Saturday." While casting details are still under wraps, the director *can* reveal where it's filming. "We're shooting it in England, and probably South Africa." The movie is being produced by Universal, the studio that nearly signed-up Frakes for their **Grinch** successor, **The Cat in the Hat**.

The Remans investigate B-9 – or is it Data?

> "Roswell just didn't find its audience. We had a good run and I'm very proud of it"

Frakes rationalizes how he won the **Thunderbirds** assignment. "I think that when I was interviewed I had the advantage of having done a tent-pole show like **Star Trek**, *and* could still make a regular movie. Certainly that was the case with **First Contact** – we made a good movie that just happened to be a **Star Trek** movie, and that's the approach I'd like to take with **Thunderbirds**. I want to honour the franchise and its fans, but still make a movie where you don't have to understand the whole Tracy family history to appreciate it. So, yes, I think that my work on **Star Trek** helped, and also my visual effects background. **Star Trek** and effects – that is my lot!"

Although Frakes's camera is shifting its focus from Deep Space 9 to Thunderbird 5, one aspect is still the same – an established concept with loyal followers. Doesn't he worry that the fans will have unreasonable expectations of the movie? "That's just part of the attraction," he reassures. "I think that Universal certainly hope this becomes a franchise, but American audiences need to be introduced to it. The response from England is astounding, and I know that it's a phenomenon in Japan, but we'll have to see what we can do to promote the show in the US. I do know that it has a great following, and in light of the success of movies like **Spy Kids**, there's clearly an audience for family adventure movies."

Back on the Enterprise, reports are still sketchy about Riker's role in **Nemesis**. We do know that something significant happens to him at the end of the movie, and possibly the greatest clue is to be found in the cast listing which credits him as 'Captain William Riker/Starfleet Commander'. Whatever happens on-screen, it's likely that **Nemesis** will be a hit, and inevitably there will be interest in a sequel. Frakes does not hide his desire to get back in the director's chair. "Taking one [movie] off is plenty. It's been a great home for me and it would be great to go back." Perhaps he could argue that his sterling work on *The Search, Part II* and *Past Tense, Part II* make him the best candidate for '**Nemesis, Part II**'? "Good answer," he enthuses. "I may steal that!"

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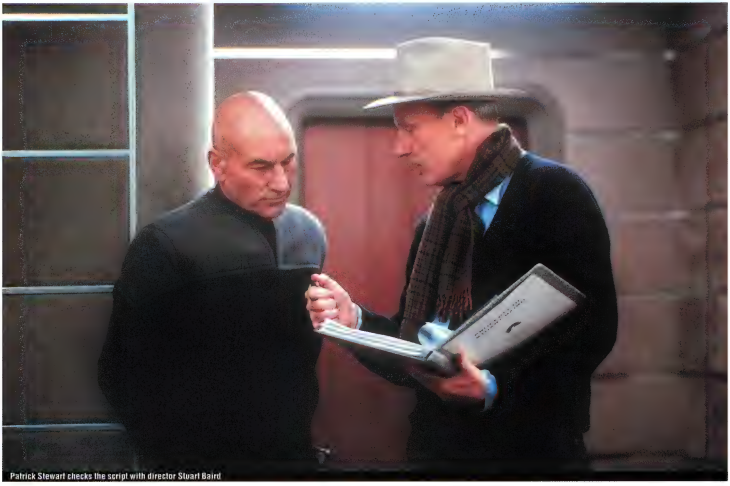
Loved, honoured and obeyed...

Michael Dorn suggests to Nick Joy that **Nemesis** really might be the last voyage for Worf, and explains why this Christmas he'll be hanging out with the Tooth Fairy.

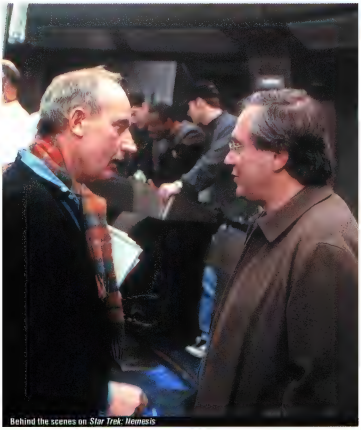
The away team: Riker (Jonathan Frakes), Data (Brent Spiner), Picard (Patrick Stewart), Worf (Michael Dorn) and Troi (Marina Sirtis)

IF THE 6'4" **STAR TREK** veteran is ready to set down Worf's Bat'leth for the last time, and call a halt to the noble Klingon's 15-year journey, you have to accept that he's served his time. After seven seasons of **The Next Generation**, four years on **Deep Space Nine**, and a further four big screen movies, Ambassador Worf (we've known him as Lieutenant and Lieutenant Commander) has appeared on screen more times than any other **Star Trek** character. Heck, he even played his own grandfather in **The Undiscovered Country**.

While his movie co-stars Patrick Stewart and Jonathan Frakes have publicly suggested that the **Nemesis** tagline 'A generation's final journey begins' should be taken with a pinch of salt, Michael thinks otherwise. "I've got to tell you, I think it's going to be the final film, and then they want to move onto something else," the actor states in his booming voice. "I don't know what they'd do after



Patrick Stewart checks the script with director Stuart Baird



Behind the scenes on *Star Trek: Nemesis*

that, but I've always said that I don't want to stay too long at the party. Yeah, I'll miss the money and all that, but there's something more to it than that."

Dorn continues his justification for possibly leaving the show. "I'd rather leave on a high note and not reach the point where people are laughing at us and saying, 'Look at those guys cavorting round the galaxy at 70 years old'." He is making a clear comparison to the aging stars of the **Original Series,** as lampooned in **Galaxy Quest**. "At a certain point in time the fans are going to start concentrating more on our appearance than the story – they'd go, 'Look at them!' I don't want that to happen. Luckily for me I get full make-up, so Worf will always look the same, but I think that leaving it now is probably a wise decision. If it is the end, then it's time, and I have no problem with that."

If **Nemesis**, the 10th **Star Trek** feature, is Worf's swansong, what Klingon action can we expect? The actor is reticent to give away any significant plot points, but can at least confirm that we won't get to see Worf interrupting Troi and Riker's wedding or whisking Troi away *à la* **The Graduate**. "I don't know what the fans will make of it," he postulates. "I think that their view on Troi's relationships is 50/50. 50% wanted the Worf and Troi thing to happen again, while the other 50% are just grateful that Riker finally got the nerve to ask!"

Dorn did actually make some suggestions to director Stuart Baird and writer John Logan about having Worf express his disappointment about the wedding, but they didn't want to develop that thread. "John is a big fan of the show so he knew very well what was happening. He has a good grasp of the character and knew what Worf said and did." As it stands, Worf is just a guest at the Reception and the conflict is internalized. In any event, Worf did somewhat turn his back on Troi by marrying Jadzia Dax [**DSN**'s *You are Cordially Invited*].

Moving on from the wedding, Worf's primary role in the movie is to up the action ante, as Dorn

"We all want to be the star of the film. Still, I'm sure that the fans will get their fill of Worf"

elaborates. "With Worf, I don't care about the dialogue. The guy is a man of action and that's his forte. Even in **Insurrection**, there were a couple of times where he was doing his warrior thing, and that's the thing that I like to do. We didn't have much of that in **Nemesis** because the story is mainly focused on two of the other characters, but I don't think he'll be sorely missed when he's not on screen – that's just part of the deal. People won't be going round saying, 'This would have been great if Worf had been in it more'."

While the story for **Nemesis** was being concocted by Brent Spiner, Rick Berman and John Logan, Michael had no idea what they were planning for Worf. "They kept the story under wraps when it was being developed and didn't let us in on what was going on until it was all done. But I've always been happy with what Worf got in the movies. Even though his wasn't the main story in **First Contact**, Worf had a great time – who can forget "Assimilate this!" In this movie there are two huge stories going on at once, and so he doesn't get a lot to do," he reiterates. "It's not as much as I'd have liked, but that's the way things are. It doesn't bother me; it's just one of those things where you would always like to do a little bit more – we all want to be the star of the film. Still, I'm sure that the fans will get their fill of Worf."

Michael recalls the movie shoot. "It was tough for me. We had very long days and were involved in a lot of special effects shots. The first couple of weeks were particularly tough because we were out on location in the desert. The movie is just so big that they took their time shooting; I think it's going to be worth it, though." As well as being a bigger picture than

Orphan, warrior...

Sergey Rozhenko (Theodore Bickel)

Alexander Rozhenko (John Steuer)

Worf investigating the Borg

BORN ON THE KLINGON homeworld Qo'noS in 2340, Worf, son of Mogh, moved to the Klingon outpost on Khitomer at the age of six when his father became its chief of security. He was out playing with his pet Targ when the colony was destroyed by Romulans, and was one of only two survivors, the other being his nurse Kahlest. He was rescued by Chief Sergey Rozhenko of the USS Intrepid, who adopted the orphaned Klingon when no-one proved willing to claim him. No Klingon family was prepared to accept the shame of being associated with the Khitomer disaster.

After Rozhenko retired from Starfleet, Worf was raised by Sergey and his wife Helena along with their natural son Nikolai in the Ukraine and on the farming world Gault, eventually becoming the first Klingon to graduate from Starfleet academy. In 2364 he was assigned to the newly commissioned Enterprise-D, and became its tactical chief later that year following the death of Lt Tasha Yar. Two years later, his Klingon heritage came back to haunt him when the High Council alleged his father had been the traitor responsible for the Khitomer massacre, children being held responsible for the sins of their fathers in Klingon law. In fact, he'd been on the verge of exposing the true traitor, whose son, Duras, had since become a prominent councillor and potential leader of the Empire. Rather than trigger a civil war, Worf agreed to accept the blame.

His good intentions came to nought though, thanks to a brief reconciliation with an old flame, K'Ehelyr, who'd become the Klingon ambassador to the Federation. Angry that Worf's dishonour made it impossible for him to acknowledge their son Alexander, she attempted to discover the truth for herself, leading to her death at Duras's hands. Though Worf then killed the traitor in single combat, Duras's family led a Romulan-

continued overleaf...

...lover, diplomat

All Good things... Worf's future

Troi with Worf on Dorvan V

Proto-Klingon Worf

...from previous page

backed attempt to take control of the Empire. Though they lost the resulting civil war, the entire experience merely added to Worf's already strong hatred of all things Romulan.

During the remainder of Worf's time on the Enterprise, he developed a romantic relationship with the ship's counsellor Deanna Troi, due to her affection for his son. But after the starship's destruction in 2371 their relationship cooled, and he was unattached when he transferred to Deep Space 9 the following year. That didn't last long, as he soon became engaged to Jadzia Dax, marrying her in 2374. The marriage was only six months old when she was killed, and some of Worf's hatred for the Romulans was muted by the way they fought against the Dominion forces responsible for her death.

After the Dominion War ended, the new Klingon Chancellor, Martok, asked that his friend be assigned as the Federation Ambassador to the Klingon Empire. For the last four years, the hot-headed Klingon has tried to do his diplomatic duty, but Worf seems uncomfortable in the role, and is glad for an excuse to reunite with his old shipmates from the Enterprise. But sadly for Worf, the occasion is the marriage of his old comrades William Riker and Deanna Troi. So how does Worf feel about his old flame's marriage? He was still attached to Jadzia last time they met... "They don't touch on it," actor Michael Dorn says. "I had discussions with them about it, and said it would be funny and interesting to have Worf do something, maybe grumble or snarl a little when Picard makes his toast to Riker and Deanna. But they just didn't want to deal with it. They that he felt Worf had moved on, that his fling with Deanna was in the past, that he doesn't hold a grudge."

Doesn't sound like the Worf we know. Dorn agrees. "This guy would hold a grudge for 100,000 years if he could live that long!"

Which bodes badly for any Romulans who get in his way...

Anthony Brown

Insurrection, **Nemesis** featured a new director. Michael explains the significance. "We knew David Carson [**Generations**] and Jonathan Frakes [**First Contact**, **Insurrection**] very well, and they knew us too. That's part of the actor/director relationship that we didn't have to think about before. They know **Star Trek** because they'd already directed so many episodes. But with Stuart involved it was a whole new dynamic. We're so used to the **Star Trek** system that it takes a bit of getting used to when somebody new comes in and has a different outlook. Of course, by the end of the shoot we had clued in on each other, and it was fine."

Worf tries out the Michael Bolton look

With his previous **Trek** movies, Michael had transferred either straight from **The Next Generation** or **Deep Space Nine**, but this time there was a gap in Starfleet service, which brought its own problems. "It was a little harder this time to fall back into the role because I hadn't done it for two years," he confesses. "It was difficult to get back into the make-up again; the make-up is always difficult and hard to get used to. It wasn't difficult playing the character, it was everything that goes with it." Latex and grease paint aside, Michael believes that the end result is worth it. "**Nemesis** is on a larger scale than anything we've ever done before. They've pulled out all the stops in terms of its scope. I've seen the movie trailers and they give you a good idea of what the fans can look forward to." **Nemesis** should ensure that the previous **Star**

Back seat driver: Worf grabs a lift with Data and Picard

Trek movie **Insurrection** is soon forgotten, and Michael is candid in his opinions of the ninth **Star Trek** movie. "I think that **Insurrection** was ambitious, but they probably should have ended with **First Contact** – that was a terrific movie."

In addition to his movie work, Dorn has been involved in the other living strand of the **Star Trek** franchise – **Enterprise**. He directed the penultimate episode of Season One, *Two Days and Two Nights*, which took members of the crew on shore leave to pleasure planet Risa. Directing an episode so late in the season might have meant working with a very tired cast, but Michael dispels this

> "Nemesis is on a larger scale than anything we've ever done before. They've pulled out all the stops"

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Trouble in store for the Romulans

suggestion. "On a basic level, I think that all of them are just pretty happy to be working. We're all happy when we get our first series," he adds. "I felt that they were possibly a little bit tired by the time I got there, but it certainly didn't show on screen. It wasn't like they were grumbling; in fact they were extremely delightful to direct. It was a very easy shoot, and not a difficult situation at all."

> "Directing actors is the same, whatever the show. Good actors are good actors, but *bad* actors…"

Data, letting off steam

The crew had already been directed in Season One by former **Trek** actors LeVar Burton (**TNG**'s Geordi LaForge) and Roxann Dawson (**Voyager**'s B'Elanna Torres), so Michael's celebrity within the **Trek** universe was not an issue. "They had a lot of new directors that year," Michael continues. "They also had one guy called James Whitmore Jr, and he has directed more than 2000 hours of television. He's really good and they like him a lot. They're a professional team and unless the director is a real asshole, they can deal with anyone and anything."

I ask Michael if the gig on **Enterprise** came about because of his previous directing on **Deep Space Nine** (*In the Cards*, *Inquisition* and *When it Rains…*). He explains what actually happened. "It came about when I returned to do the movie. I asked them if I could direct one of the shows, they agreed, and so they did it as part of the movie contract." While **Enterprise** and **DSN** are very different shows, the work is surprisingly similar. "The only difference is that we're working on different sets. But I guess you could argue that **Enterprise** is a bit different because it has a very big budget, so they have all the greatest stuff and everything is right there for you."

In fact, the greatest challenge for a director comes not from the scripts; it's uncooperative actors. "Directing actors is the same, whatever the show. Good actors are good actors, but bad actors… it doesn't matter what the show is. I've directed some actors who are really bad, not in terms of their acting but in their attitude. I

Worf off-duty

Worf helping to deliver Molly O'Brien

personally was never bad like that; it was always about the work for me. I might question a line in the script or some motivation, but I never said that I didn't want to work that day. I really am one of the nicest possible actors now. The director can ask me to do anything and I'll say, 'No problem! Whatever you like'."

Now that **Enterprise**'s second season is in production, this presents the opportunity for Michael to direct another segment. He clarifies the present position. "I don't know if I'm doing one this year. They've already got the directors for the first part of the season and so I'm just waiting to see what happens for the second half. But like I've already said about distancing myself from Worf, I tend to think that it's time for me to move on from **Enterprise** as well. I seriously have to leave **Star Trek** behind. I've got too comfortable and dependant on it, and as difficult as the decision may be, I have to start moving around again."

Soongs of innocence and experience

THERE HAVE BEEN MANY different types of androids seen in **Star Trek**, from the machines left behind by the Old Ones of Exo III to the reclusive machine species of Mudd's World. But the only truly sentient androids ever created are the Soong-type androids named after their creator, Dr Noonian Soong.

A brilliant but eccentric man, Soong was trained by the equally eccentric Dr Ira Graves, who lived long enough to see the result of Soong's work before his death in 2365. Soong himself dreamt of realizing the Science Fiction writer Isaac Asimov's dream of the 'positronic brain,' but was ridiculed by his peers and fled into a self-imposed exile, eventually settling on the planet Omicron Theta III. The ridicule seemed justified, as his first six attempts to produce a sentient android ended in failure. At a critical point in the formation of their neural net, they suffered a cascade failure and died.

Soong's seventh attempt finally delivered success – of sorts. The android, modelled after Soong himself and named Lore, proved intelligent and charming, but was driven mad by its own uncontrolled emotions, forcing Soong to dismantle him.

For his next try, Soong decided to simplify the android's brain by omitting emotions, and the resulting creation was a triumph, though he proved oddly innocent during his childhood, finding it difficult to understand the need to wear clothes.

Unfortunately, Soong was unable to guide his creation for long, as the colony was destroyed by a Silicon Entity lured to the planet by the insane Lore. The new android was deactivated and left for rescuers to find, with its early memories locked-off, and the recollections of the doomed colonists stored in his neural circuits. When reactivated by the crew of the USS Tripoli in 2340, the android's sense of himself as a repository of the massacred colonists' memories led him to dub himself Data. After proving himself to be a sentient being, he attended Starfleet Academy, and eventually joined the crew of the Enterprise-D in 2364.

Since Data's creation, only two Soong-type androids are known to have been built. In 2366, Data attempted to create a daughter, Lal, but she only survived for a few days before being destroyed by a cascade failure. The other android is a replica of Dr Soong's wife Julianna, which he created after she was mortally wounded while escaping Omicron Theta. This machine has no idea of its true nature, and is programmed to age and 'die' at the end of a natural lifespan. However, Soong lived for another 30 years, and would have had plenty of time to create other models, while the fate of his prototypes remains unknown…

Anthony Brown

Dr Noonian Soong

Remans looking for data in B9

Brother love?

Lore

The Romulan Senate Chamber

"I directed an episode of **VIP** with Pamela Anderson last year and my agent is desperately trying to get on some other shows," he says. "I also just did a role in [law show] **The Guardian** last month, and that's it – I'm still auditioning. It's been a difficult process for me because I've been out of the business for 15 years doing **Star Trek**. In many ways I have to start all over again, get out there and meet the young people who make things happen. I've got a great agent, they're sticking by me and we're making great headway. And if you stay at it long enough and work hard enough something will happen. I leave it up to the gods." Michael has also added his vocal talents this year to animated Fantasy show **Dexter's Laboratory**, and as Colonel Lomak in **The Zeta Project** cartoon.

Michael has also produced his own sitcom pilot **Through the Fire**. "It's about a *New York Times* theatre critic and a stage actress, and how this unlikely couple get together." Michael plays the critic and Anne-Marie Johnson the actress, while **Next Generation** cast-mate Marina Sirtis (Troi) plays the mutual friend who sets up the date. "Anne-Marie and I were talking about developing a pilot for a sitcom," Dorn explains. "She and I got together and we

Picard and his evil clone Shinzon

"Working on the show was great, but the best thing we do is party… on Paramount!"

shot this independent pilot and it went from being just a small presentation piece of about 10 minutes to a full-blown pilot of 30 minutes, with music, laughter, sets and everything. We finished editing it in March and we've been pitching to networks ever since. I think it turned out really well."

You'll also find Dorn in the upcoming **Shade**, a thriller about poker hustlers in LA. "It was really just a cameo role, but it was two days work with Sylvester Stallone, Gabriel Byrne and Melanie Griffith. It was fun because the last time I worked with Stallone was on the first **Rocky** [in 1976 Dorn played Apollo Creed's bodyguard]. So we talked about that and he had a lot of other funny stories to tell." Dorn also appeared briefly in Michael Mann's biopic **Ali**. "It's very funny how that happened," he chuckles. "I was hired as a pilot by the aerial co-ordinator because I fly airplanes and jets." As well as being an accomplished pilot, he owns and operates craft including a US Air Force T-33 trainer jet and South African F-86 Sabre jet. "He called me up and said they needed a black pilot for the film. Next thing you know we're flying around in an L1011, making movies with Will Smith."

Finally, just before **Nemesis** hits the screens you'll be able to catch Dorn in **The Santa Clause 2**. "It's coming out very soon – before Christmas anyway," he says. "It's a cameo again and I'm in a scene with Kevin Pollak and Tim Allen. I play the Sandman and I'm there with Cupid and the Tooth Fairy. We all have this meeting but because I'm the Sandman I'm asleep all the time. It was nice to do, and after that comes out it will be time for **Nemesis**." Michael is looking forward to the media interest that will surround the launch of **Nemesis**. "Working on the show was great, but the best thing we do is getting together to party… on Paramount! And who'd have thought that one day I'm doing this TV show and the next thing I'm doing is meeting Prince Charles?" he recalls of **Generations**' Royal Performance. "I'm a bit of an Anglophile so that was very exciting for me."

Back to Worf, I ask Michael if there's one final tale that should feature the Klingon warrior. "I think that there's one more story left, and I know it's totally egotistical, but I think Worf should ascend to the Emperor of the Klingons. He gets thrown into that situation, but not of his own choosing. You know the story about the Cardinal being the real power behind the throne – that's what I think Worf should be – a really powerful guide that dictates policy and changes the path of the Klingon Empire from now on." It would be a noble end for the noblest warrior.

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Romulan war bird

Survivors' leading lady **Carolyn Seymour** shares some candid thoughts with Nick Joy on 1970s BBC politics, her quartet of **Star Trek** characters, and just why Scott Bakula owes her a guest role on **Enterprise**…

WHILE IT WOULD be every fan's dream to take command of just *one* heavy duty Sci-Fi vehicle or space-craft, genre stalwart Carolyn Seymour can boast taking the helm of two Romulan Warbirds, an Imperial destroyer, a Starbomber, an AT-AT Barge and an ATC Frigate. To clarify, the **Star Wars** hardware is courtesy of her vocal work on LucasArts' computer games, but the **Star Trek** gigs definitely required live-action performances, albeit under latex.

Although LA is a big city, crammed with actors, you might naively assume that one successful guest spot on a popular show immediately leads to another. However, Carolyn's appearance as Romulan Sub-Commander Taris in **The Next Generation**'s second season episode *Contagion* didn't actually open the doors into the **Star Trek** universe. "The audition I did for **Voyager**'s Mrs Templeton was just as difficult as the audition for Taris [six years previously]," the actress stresses. "None of my **Star Trek** roles were just handed to me – I had to go in, impress them and refresh their memories. In fact, I was initially attracted to Taris because I was just dying to get that make-up on and see what I looked like as an alien. If I'm honest, I'm not a Trekker, but the Roddenberry concept has always appealed to me… and Taris was a good part."

The casting staff were after a particular look for Taris, and Carolyn's distinctive high cheekbones did the trick. "I don't doubt that I was cast for the depth of my voice and height of my cheekbones. You can't have a moon-faced Romulan, you have to be angular." Although the make-up requirement was clear from the outset, it still took some getting used to. "That whole make-up experience is a trial. The life mask takes 45 minutes, and you have to sit perfectly still with straws up your nose. I've been in the make-up room and seen people run out screaming because they can't handle it."

Survivors: Greg (Ian McCulloch), Jenny (Lucy Fleming) and Abby (Carolyn Seymour)

Carolyn's second **TNG** performance was in Season Four's *First Contact* (not be confused with the movie) as Mirasta Yale, Minister of Science on Malcor III. "At the time I did that episode, I was just looking forward to working with such an extraordinary cast again. The hours were long and punishing, but the cast were wonderful company. By the time I did that

Survivors: Carolyn, with Lucy Fleming as Jenny Richards

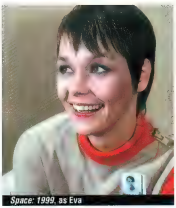
Survivors: "It was soooo cold"

With Ian McCulloch as Greg Preston

show I had also became particularly good friends with Marina [Sirtis – Deanna Troi] and Michael Dorn [Worf], so we would hang around a lot. The work gets better because you're more relaxed with everyone, and then your performance gets better too."

Perhaps the off-screen camaraderie between Seymour and Sirtis led to her being cast as Romulan Commander Toreth in the sixth season show *Face of the Enemy*. She has many key scenes with Troi, who has gone undercover. "Yes, it was another Romulan, but I love to play these strong, uncompromising women. They all have more substance and strength in them, and people love to hate them – it's a joy. A lot of the fans tell me that it's one of their favourite episodes. Naturally, I loved working so closely with Marina, but also my good friend Scott MacDonald, who played my second-in-command, N'Vek. He also played Tosk in **Deep Space Nine** [*Captive Pursuit*], and that was the first time they actually sealed the lips of a mask directly into the actor's mouth. He couldn't eat; he had to take fluids through a straw. I believe he lost 17lbs in that eight-day shoot."

> "Kate Mulgrew is tiny. But I can tell you she didn't hold back when we had that fight!"



Space: 1999, as Eva

And finally, Carolyn played the evil Mrs Templeton on **Voyager**, a Holonovel character in Janeway's gothic romance program, Lambda-1. As stern housekeeper for Lord Burleigh, she had the opportunity to plunder such literary classics as *Jane Eyre* or *The Turn of the Screw*. "Oh, she was just so nasty," Carolyn recalls. "Her absolute love and obsession over Lord Burleigh was quite remarkable; as was her equally intense hated for Janeway, who played the governess, Mrs Davenport."

After making its début in *Cathexis*, this holodeck plot thread also recurred in *Learning Curve*. However, it was in *Persistence of Vision*, where Mrs Templeton attacked Janeway with a knife, that things really took off. "The fight was great. Kate [Mulgrew] is tiny, and I just towered over her. If I stood in the wrong place she was completely obscured by me, but I can tell you that she didn't hold back when we had that fight. We were both rolling around, and both ended up battered and bruised. I was trying to take care of her because she was so delicate and had another week to go on that show, while I was going to finish at the end of the day. Kate and I share a lot in terms of our theatrical training, and we could bring certain qualities to the performance that would be difficult for some actors."

While the holo-novel scenes appear that they were all filmed at the same time, these sequences were filmed separately. "I came back at different times to shoot those shows," Carolyn confirms. "I was supposed to become a solid regular and return throughout the rest of the series, but then they got rid of the Holodeck stuff. They decided that they didn't want to

use it in the way they had on **TNG**, which is a pity, because there was a whole bunch of roles I could have played on there." Indeed, it's a shame that she wasn't enlisted in the ensuing Captain Proton holo-program.

While Carolyn's CV features an array of guest roles in genre shows such as **Babylon 5** [*Endgame*], **Space 1999** [*The Seance Spectre*], **The Return of the Saint** [*The Arrangement*], **The Twilight Zone** [*Ye Gods*] and **Tales from the Darkside** [*Dream Girl*], it's Abby Grant, leader of the **Survivors**, for whom she'll be best remembered. **Survivors** focused on some of the 7000 survivors who were creating a new England in the aftermath of an apocalyptic disease. Abby, together with Jenny Richards and Greg Preston, led the group in their search for life, food and morality.

"If I'm not mistaken, I think it was the first series ever to be shot on video. We used to drive around with this enormous truck kitted-out with the most 'modern' equipment on it. They were thrilled to be shooting so fast, because we could also do a lot more takes without wasting film." It also meant that the crew could visit less hospitable locations. "We went to a lot of primitive areas, and it was soooo cold," she shivers. "I was always thigh-high in the river Wye with great chunks of ice floating past me. I was never so cold in my life – we were all perished!"

In the unlikely event that Carolyn should find herself out in the wilds, she would actually share many of Abby's traits. "I could survive, without any question, and be slightly better at it in certain respects!" she laughs. "I know how to skin and poach a rabbit, as well as shoot and trap. I grew up in the country, so I know how to cook something out of three leaves and a twig. I was a great saviour of tiny creatures and half-dead animals on the set – I always had a menagerie of animals with broken wings." So, is Abby like Carolyn in other ways? "Well, she was a little more vain and spoilt than me. Her passion was her son and I think that's probably because she gave up her career to get married.

"The whole idea of the series really appealed to me – I liked Abby's ability to respond to the power she suddenly had. As a person, I grew up a lot on **Survivors** by having to pay attention to issues that hadn't really been tackled before. But I was appalled that I couldn't change the BBC's attitude towards the capital punishment episode [*Law and Order*]." The show concerned a retarded man who is shot for the murder of a girl, while the killer was actually Tom Price (Talfryn Thomas). "I believed that I had so much power, and railed against their decision, but in doing so I upset them rather a lot. I did not want to do that ending with him getting killed. I wanted him put in servitude for life, which would probably have affected him much more deeply. I don't think that taking another life after the event makes a difference."

Star Trek: Voyager – Carolyn as Mrs Templeton in Captain Janeway's holo-novel

"I grew up in the country, so I know how to cook something out of three leaves and a twig"

As well as the conflict over the episode's ending, Carolyn also upset the 'powers that be' by fighting for warmer clothes for the extras. "I just thought that I was being really vigilant about the character and looking after my fellow workers," she shrugs. In

1975, Carolyn was the highest paid female actress on the BBC, but she was only to appear in **Survivors**' first season. "It was very clear that I'd not be going back to the show with that production team in place," she recalls. "I think that even [series creator] Terry Nation was having problems with the producer – Terence Dudley – at that point, so it was never going to happen.

"Even now, I don't know the entire truth about my departure. It was all couched in diplomatic terms. I never had an actual fight with anyone, but they were very good at subterfuge and going behind your back – it was a very sneaky time. I loved Lucy, Ian and all the directors, and didn't realize that I was creating all this drama. I just thought I was being a little bit big for my boots. Dudley and I parted on such bad terms that I think he'd have preferred to be hauled over glass shards than have me back for another year," she suggests. "Luckily, I had no intention of returning because my career had taken off and was zooming along. I didn't need them any more!"

The Face of the Enemy: Carolyn (centre) got to work with her good friends Scott MacDonald (N'Vek) and Marina Sirtis (Troi, in disguise)

In the transporter room with Captain Picard (Patrick Stewart)

"I was always thigh-high in the river Wye with great chunks of ice floating past me!"

Abby was last seen in Season One finale *A Beginning*. In Season Two, it's suggested that she's on a quest to find her son, Peter, but this plot thread is never resolved on-screen. "According to all the supposition that surrounds the show, I did find Peter, but I'm not so sure. I'm good at creating the back-story for my characters, but not the end story, so I've no idea really. For me, I saw Abby ultimately as the Prime Minister of the new country, and that way we could have got more involved in a lot more moralistic things. Peter could have been her consort… [pauses] Actually, her one character downfall was probably her belief in her autonomy." Carolyn's ideas about Abby's future are actually at odds with Terry Nation's novel *Survivors*, which concludes in France with Peter shooting his mother.

27 years later, there's still no sign of any follow-up to the series, apart from John Eyers' novel *Survivors: Genesis of a Hero*, which continues the story of Peter Grant and President Arthur Wormley. "I know that Ian [McCulloch – Greg] has desperately wanted to get a new series back on the air, and at one point he was serious about a radio series," Carolyn affirms. "But we never did, so that's the end of the story." And if the story had continued, would Abby have forged a relationship with Greg? "No," she states categorically. "No. No. No. I'm sure it would have been with someone else."

While new appearances on the big and small screen might have been sparse over the last couple of years, Carolyn's voice has still been making its presence known on PC monitors. "I do video games for George Lucas, and play no end of commanders and leaders," she says, referring to LucasArts games *Jedi Knight II – Jedi Outcast*, *Galactic Battlegrounds*, *Force*

First Contact: Carolyn as Mirasta Yale, the Minister of Science on Malcor III

Commander, The Phantom Menace and *Indiana Jones and the Infernal Machines*. "In addition to the six I've done already, there's another four or five lined up for this year. I've taken over from some poor woman in San Francisco whose voice got a little too old." Presumably, with her insider knowledge of the games, she's managed to notch up some high scores? "No, I don't even have a computer!" she chuckles. "They always send me copies but I end up passing them on to children."

Now that she's immortalized within the Lucas-verse, Carolyn would love to translate her voice into a full-bodied celluloid character. "Of course I'd love to be in the next **Star Wars** film, but how do you get to Mr Lucas? Luckily, there are some people in the industry who I can still call up and say, 'Please get me a job', but sadly George Lucas is not one of them." In the meantime, she remains optimistic about future roles. "In the last year I've started auditioning again, and it's about time that I sat down and committed a five-year plan. Up to now, I've just taken it as it comes. Last year, I did an episode of **ER**."

And would she consider returning to England? "If anybody wanted me in this country, I'd be back in a shot. I'd throw the dogs in the pound and jump on a plane!" I remind Carolyn that over an eight-year period she appeared on **Murder, She Wrote** on three occasions, but as three different characters. I ask her why top sleuth Jessica Fletcher didn't recognize her. "Well, in one of them I played an older Irish man, and not only did I change gender but I had a whole different chin, beard and fake nose. It's not just Romulans who get the make-up," she teases.

> "If anyone wanted me for work in England I'd throw the dogs in the pound and jump on a plane!"

Back on the subject of **Star Trek**, Carolyn is ever hopeful that she'll get a guest shot on **Enterprise**. "I'm praying that Rick [Berman – executive producer] gives me the call and asks me back," she grins. "Scott Bakula and I already have some history by working together on **Quantum Leap**." She played Zoey, Alia's holographic observer in Season Five episodes *Deliver Us From Evil*, *Return of the Evil Leaper* and *Revenge of the Evil Leaper*. And with the speculation that, following their appearance in **Nemesis**, the Romulans will be making their appearance on **Enterprise**, who better to enter stage left as a Sub-Commander? "I don't care what I play. A job is a job is a job."

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The Sid and Andy show

Deep Space Nine's popular double-act Dr Julian Bashir and Elim Garak return to Cardassia for further adventures in the aftermath of the Dominion War. **Alexander Siddig** and **Andy Robinson** reveal all to Nick Joy, and complain that Austin Powers stole their catchphrase!

TAKING A CASUAL look around the room, it would be easy to think you were in Vic Fontaine's cabaret club. However, this isn't a Holosuite, it's a hotel in Bournemouth, and **Star Trek**'s 'odd couple' are carrying out a soundcheck for a live performance of their new play. Andy Robinson ['Andrew J' if he's directing] and Alexander 'Sid' Siddig are preparing for their performance, the latest in a series of 'Evenings with…' arranged by the Starfleet Ball.

"The play partially comes out of my book," Andy says, referring to his **Deep Space Nine** novel *A Stitch in Time*, which Pocket Books published in 2000. Picking up where the series' finale finished in *What You Leave Behind*, the novel visits different timeframes in Garak's life. However, it is an ongoing story that continues beyond the pages of the book. "For the most part, the play really comes out of Sid and I talking about what would be interesting, and what was on our minds at the time. There's a lot of political stuff and social parallels that we drew upon when we started writing. From my point of view, the book was already there like the proverbial elephant in the living room." Sid adds his perspective. "This is as much a sequel to Andy's book as it is to **DSN** the show. His book *is* the source material."

Bashir and Garak: "Don't fancy yours much"

Because the book wove in and out of the existing **Deep Space Nine** stories (as well as tagging on a new ending), Andy had to check that the play was consistent with its chronology. "I had to use some of the details from the book when setting the timeline for the play – I didn't want the action to overlap or get repetitious. And, of course, there was also a danger about the amount of exposition I gave." While most fans watched the show, only some will have bought the novel. "Not everybody has read the book," Andy reasons. "The jury is still out as to whether we have enough of a preamble before we start, or if people are still a little confused by this play in isolation."

"It's set three years from the end of the last episode, and a lot of stuff has happened around the place," Sid adds. "Cardassia Prime has been ripped up by the Dominion War, there's a plague on the loose and Garak has to figure out how he's going to fix his planet. Dare I say it… he's a Nelson Mandela-like figure on his home world." Andy differs on this description. "Well, I think that's stretching Nelson Mandela a little

Distant Voices: Garak helps out his old friend. His very old friend

Dr Julian Bashir (Alexander Siddig)

Elim Garak (Andrew Robinson)

bit. He's using the Federation to bring some resolution to the planet – they play very much a United Nations role."

"We're like Spinal Tap, man," Sid deadpans in his best Nigel Tufnel voice. "We're always on the road – 'Hello Cleveland!'" Andy laughs loudly, before explaining how the road from **Deep Space Nine** has brought them to Dorset. "Our tour has taken us from Blackpool, and then onto Bournemouth and Norwich. This room is nice though, and it'll be great performing to a tiny crowd. It'll give the locals a chance to see our show." Previously, the show was performed to a convention crowd of nearly 3000, which somewhat lost the intimacy. "It can get a little out of hand when it's that big," Andy explains.

The play boasts some bravura performances by Sid and Andy, but surprisingly it hasn't yet been recorded for official release. Sid is ever hopeful. "I think we'd have to talk to people and find out whether that would be cool legally. We try to be as above board as possible with the copyright and everything. I suspect it would be OK." Andy

Bashir with Melora (Daphne Ashbrook)

"There are times when I don't know what the hell is happening!"
Andrew Robinson

shakes his head. "I don't think it will happen. Here's why. Before it was a book, my writings were collectively called *The Garak Diaries* and I used to read from them at conventions. In fact, one of those places was here in Bournemouth four years ago.

"So, when Pocket Books said that they were publishing it, I really looked forward to making an audio version as well," he recalls. "But their audio department was disorganized and it never happened. Now, even if I told them that Sid and I had this wonderful piece, perfectly designed for audio production – I can't imagine them saying, 'Great, let's go for it.' If we can just do occasional gigs where he and I can get together, hang out and have some

Trouble for Bashir and Worf (Michael Dorn)

fun, and people come and enjoy it, that would be fine with me."

When playing a favourite character again, an actor might start yearning for a permanent return to the role. However, Sid does not believe we'll see Bashir on the screen again. "DS9 is a station that we left over three years ago and we'd have one whole hell of a problem trying to get back there again. Personally, I'm in no rush to go back, even though it was a terrific time in my life, and for everybody else on the show. When I first left the show, I was nauseated by it – it's the feeling you get when you've had too much of a good thing. Seven years is a long time. Now, I look back on it differently, with great affection. But it's got its place, and now I've got to move on to the next situation, whatever that's got to be."

Indeed, he moved on to the supporting role of Ajay in Rob Bowman's much-maligned

"One of the great things about doing this play is that I'm back with my best mate"

Alexander Siddig

Dragon-fest **Reign of Fire**. "It's a cheeky little $100m movie, and I was looking forward with great anticipation to seeing whether I was still in it by the time it turned up on screen." He recalls the fun shoot. "There was a whole bunch of English and Irish actors in it, Matthew McConaughey, Christina Bale and the delicious Izabella Scorupco. We just hung out in Dublin and got drunk far too often."

While Sid has been venturing to the big screen, Andy has been focusing more on his script. A large portion of Garak's lines on **DSN** were scripted by Robert Wolfe or Ira Behr, but this time it's all Andy's work. "I've personally found that it's harder to memorize my own words," he admits. "Of course, because we're constantly rewriting, there are times when we go too far and have to scurry back to the book because we've lost our places. We have to remember which version we're doing, and that's part of the charm. It really is a high-wire act and there are times when I don't know what the hell is happening or coming next."

Garak ready for action on Terok Nor

One of Garak's character traits was the impenetrable mask he stood behind. Not only was this mask psychological (he seldom let down his guard), but for Andy it was also physical, behind layers of latex. Thankfully, the 'new' stage Garak doesn't have to endure hours in the make-up chair, but this brings its own different challenges. "It's hard playing him without the latex, make-up, costume and sets. This is a new Garak that exists somewhere between Andy Robinson and the Garak on the show. It's up to the people to use their imaginations and go the rest of the way. I know that some people have a hard time with it – and I don't blame them – and they really want me to look the same again, but that's just not practical."

Julian tends to his best friend

Julian and Garak: "Let's do lunch"

One of the disappointments in **DSN**'s latter years was the separation of Garak and Bashir; they both started acting independently of each other. Sid agrees that this was a shame. "One of the great things about doing this whole play experience is that I'm back with my best mate. For whatever reasons, political or otherwise, the producers looked at the show 's structure and decided that Andy's character had become standalone. He wasn't a supporting character any more and didn't need any propping up by me, so he could get on with his own thing. They let him engender some new relationships, and they got me moving off elsewhere with the Section 31 stuff. It was organic growth, and if the show had gone on another six years we'd probably have come back together again."

Andy is currently working on more **DSN** writings, which might become a further book. Sid, however, is happy to leave the writing to the 'professionals'. "Could I write a book like Andy?" he poses. "No, it's not really my bag. I like to help re-write, co-write or trim little things. Andy has the discipline to do things from scratch, but I don't." However, one trait that their

Shattered Mirror: Mirror Garak finds himself chained up on Mirror Worf's mirror ship

characters *do* share is a string of romantic failures on the show. "I just don't think they fancied each other at the end of the day," Sid teases. "The chemistry was there, but they just didn't fancy each other." Andy interrupts. "Listen to the play and there's definitely a subtext. Oh yes, everything, including the kitchen sink, is in the subtext."

Fans tend to agree that Season Six episode *In the Pale Moonlight* was one of Garak's finest moments. It's a two-hander between him and Sisko, and proves that the best shows are performance-driven. It's a shame that this new play can't translate to an episode. "Of course, it would be great to see this on the screen," agrees Andy. "But don't forget *The Wire*. In that episode, Bashir and Garak were the 'A' storyline, and the story revolved around their interplay. [Garak suffers crippling pain from a device implanted in his brain.] It's certainly my personal favourite of **Deep Space Nine**. I have scenes from *The Wire* on my showreel, and at one time my agent said, 'This is ridiculous. You've got too much of this show where you're in a mask.' And I said, 'Yeah, but anyone with half a brain is going to see that there's some major acting going on here.' Sadly, my agent was right, because when dealing the realities of the business world, they want to see your face."

"Excuse me Captain, can you see if there's any spinach between my teeth"

The Wire is an obvious choice for Andy's best performance, and Sid has an equally obvious choice for Bashir. "It has to be *Our Man Bashir*, which proved to be a seriously pivotal show for the character. It bumped Bashir up from being second division on the show to vaguely premier league. Because of that show his popularity just soared. Then, off-stage, my son was born and eclipsed everything else. Having a child does that to you, and it made everything else seem secondary. To be honest, I don't remember any other key Bashir moments after my son's birth – so that wipes out the last two years of the show!" he laughs, before remembering some of the formulaic plotlines his character had to endure. "If the story was about a

> "The Bond pastiche went through the roof and we weren't allowed to do any more" Alexander Siddig

Our Man Bashir: Garak and Bashir with Anastasia Komananov/Major Kira (Nana Visitor)

Bashir meets Dr Noah/Sisko (Avery Brooks)

Garak in Dr Noah's lair

Bashir on board Deep Space Station K-7, with Worf (Michael Dorn), Odo (Rene Auberjonois) and O'Brien (Colm Meaney)

serum or something stupid, then probably Bashir was the one who discovered it."

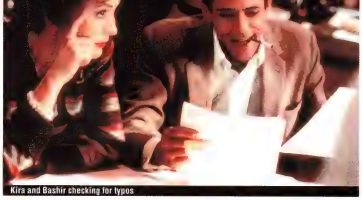
Sid adds more detail about the *Our Man Bashir* phenomenon. "That Bond pastiche just went through the roof, and because we weren't allowed to do any more like that, the spy stuff continued under the guise of our MI5 stories [Section 31 shows *Inquisition*, *Extreme Measures*, etc] and things got even darker. I think that came about because the Bond people got pissed off about the fact we were ripping off their copyright." Andy joins the conversation. "They absolutely refused to let us do any more shows like that. It's such a shame. The writer enjoyed doing it so much and had some great ideas for taking the story forward, but it ended up being the only one."

Sid suddenly remembers another favourite episode. "*Trials and Tribble-ations* was probably the other most popular show, not necessarily for die-hard **Star Trek** fans, but in terms of the viewing figures." He recalls the arduous task of integrating new footage with archive footage from **Star Trek**'s *The Trouble with Tribbles*. "It was a pain in the ass doing it at the time, but watching it was great fun, and it was worth the effort. At the time, we were mainly walking around a blue stage with pointy white socks on, trying not to lose our balance, and holding our position for five minutes at a time as they shot all around us. It was mad," he chuckles.

Both Andy and Sid directed episodes of **Star Trek**. Andy helmed **DSN** episode *Looking for Par'Mach in all the Wrong Places* and **Voyager**'s *Blood Oath* and *Unforgettable*. Sid directed **DSN**'s Ferengi tales *Business as Usual* and *Profit and Lace*. However, neither believes that they will be following in the footsteps of **Trek** peers Roxann Dawson, LeVar Burton, Michael Dorn or Robert Duncan McNeill to direct episodes of **Enterprise**. "I liked the idea of **Enterprise** – it sounded great that they were doing **Trek** in sneakers and t-shirts. I won't be directing any, but Andy might," suggests Sid. Andy disagrees. "No, I really don't think that will happen for me. Realistically, I say that only because there are things that have happened since my directing on **Voyager** and **DSN**. I'd like to do it, but I don't think it's on the cards… I'm being diplomatic, as you can tell. And in any event, I've moved on to other things now," [like **Judging Amy** and **Gilmore Girls**].

Andy looks at his watch. They'll have to leave in a moment because the fans are getting ready to come in to the room. Both actors have nothing but praise for these fans. "I am continually amazed and impressed by the passion and commitment of fandom," says Andy. "I have been ever since I went to my first convention. It was a totally foreign world and sub-culture but I was made so welcome. Sure, I've heard all the jokes and the 'Get a life' stuff from **Saturday Night Live**, but what these fans do is healthy. They come together socially and are pro-active about a cause that they support and enjoy." Sid joins in. "A lot of fans know an incredible amount of detail about the show, but how is that any different to a soccer stadium where the supporters know every player on the pitch? They know the rules and the history – it goes hand in hand with passion, and **Trek** fandom is just another vent for passion."

> "I am continually amazed by the passion and commitment of fandom"
>
> Andrew Robinson



Kira and Bashir checking for typos

Finally, I remind Sid that even though Patrick Merriweather never returned, his Bond pastiche did actually precede **Austin Powers**. "Bashir beat the crap out of AP," Sid affirms. "I know that Bashir said 'Yeah baby!' long before Powers. Yes, it got cut from the final episode, but I remember saying it on the set. 'Yeah baby' is my line – we should sue **Austin Powers**!" It looks like Sid will have to join the queue behind MGM.

To the Earth's Core

Deadly danger in a journey to the centre of the Earth. "Stop the world, I want to get off!" cries John Reading, but not before he visits the set of the latest blockbuster

IT'S AN INTERESTING proposition: take a high-concept Sci-Fi film and graft onto it not A-list stars, but top-notch thespians. Such is Paramount Pictures' gamble with their recent release, **The Core**. The story is both epic and intimate. Earth faces destruction if a team of scientists can't successfully journey to the planet's now-static core and get it rotating again. Why it has stopped rotating engenders some mystery, the trip to the core and the subsequent effort to reactivate it will hopefully generate the excitement moviegoers seek from their big popcorn movies. Lending some class to the production are its director, Jon Amiel, and a cast including Hilary Swank, Aaron Eckhart, Stanley Tucci, Bruce Greenwood, Delroy Lindo, Alfre Woodard and Tcheky Karyo. When *Starburst* arrived on the set in Vancouver, Amiel and most of the cast were hard at work on the sound stage that is home to the Virgil, the claustrophobic ship blasting the crew towards its fateful assignment at the core. During breaks, *Starburst* grabbed a few minutes each with Swank, Eckhart, Tucci, Greenwood, Lindo, and director Amiel.

Bruce Greenwood

Big Sci-Fi movies often substitute substance for spectacle. What's the scoop with *The Core*?

There's plenty of spectacle here, but the actors are *so* good; they really are. One of the reasons I was excited about being a part of this is that the cast is really good. To watch them make more out of something that, at face value, is pretty stock. But the dialogue is clever, and the relationships are polar enough that there's plenty of tension between the characters. And the actors are really good, so moment-to-moment it can be fun, and be interesting and quite human. Hopefully within the great big spectacle that this film undoubtedly will be, at the core of it, at the heart of it, there will be some people that you find fun to watch.

Can you give an example?

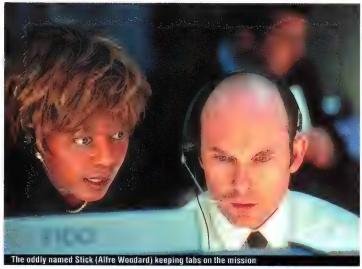
No. It's every scene. Everyone's working hard to make little tiny beats happen and to get the mercury kind of beading and rolling. Aaron is particularly devoted to that. It's really interesting to watch him work. And Stanley likewise. They are very creative guys. And Hilary is fantastic. She's really fun to be around and completely unforced. She's effortless in the way she performs. It's fun to feed off that. I think this movie has every chance of being quite watchable.

What has been especially challenging for you?
Physically, pretending to be weightless was tricky. When Iverson makes his entrance, he floats in… You probably shouldn't write this because it might spoil it, but I was on the end of a teeter-totter [seesaw] kind of thing. I was suspended on something that was kind of up my ass for the space shuttle stuff. It feels really oafish and goofy, but then you watch the playback on the monitor and go, 'OK, I've gotta remember to let my hands kind of stretch out…' just tiny little things like that. That was kind of tricky. And working within a tight space and making it physically interesting is tricky also.

Stanley Tucci

What makes you say yes to this, when you're more often associated with films of a smaller and more personal nature?
One, I've always wanted to be in a big blockbuster. Will this be a big blockbuster? We don't know. One hopes that it will be. But I've always wanted that, and I haven't done it. I thought, 'This could be really fun to do.' Then I heard about the cast, and it's extraordinary. There isn't a huge star in this. Usually you have that one bankable person, so, 'Oh it's a so-and-so movie.' This is not the case with this film. And I thought that was really interesting. The number two reason is I had met Jon Amiel at Sundance two years ago. We were both advisors there. And I thought he was a really smart, interesting guy, and I had seen

Josh Keyes (Aaron Eckhart) gets to work


The oddly named Stick (Alfre Woodard) keeping tabs on the mission

Josh with Major Rebecca Childs (Hilary Swank)

The Singing Detective and **Queen of Hearts**, which was actually a really lovely film. And he was easy to talk to and reassuring; because it's always scary to enter into something that's this big. Number three is it pays a Hell of a lot better than independent movies, and we can't pretend that isn't true. One has a varied career for a number of reasons: one is for money, and another is to shake things up a bit and be in different projects and experience different things. This is also a great character, really fun and complicated. Zimsky is a complete snob. He thinks he is the smartest person in the world. Why I was cast, I'll never know! There's a lot of complexity to him. The character has a nice, lovely arc. He ends up... not being a hero, but in a sense, he ends up (SPOILER AHEAD!) having to save the world. Which is a sort of ridiculous, huge concept, but maybe someday that will actually happen. What I liked was you start out with this really distant, cool, calculating character, and seemingly unemotional, and end up with someone who is an emotional wreck and has an emotional change, and a change of heart. So it's kind of nice.

> "I've always wanted to be in a big blockbuster. Will this be one? I hope so"
>
> Stanley Tucci

How does Zimsky get involved?
He's one of the leading geophysicists, if not the leading geophysicist in the world. And then there's another aspect of him; something that he had been working on that ties into it.

Is this a redemption scenario in which he rights his wrongs?
In a way, yes.

So it's his ego that he conquers?
Yes. Which is hard to do, because it's substantial. We all become like one person, to save all people. All Humanity.

Hilary Swank

People might think this is an unlikely project for you. Do you?
I love that people think that it's an unlikely project for me because I love to keep them guessing and, in fact, I love to keep myself guessing, to be quite honest and more to the point. I don't like to have an agenda for myself, or an idea of what's going to be next. I just kind of let it happen, and when I read it, I know it.

What were your first thoughts on reading the script?
I like all different types of genre films, but I wouldn't say that Science Fiction is on top. When I read this, it was after September 11 and I just really *escaped* when I read it. Like when you read a novel but it's not necessarily something that could really happen, but it could, in quotation marks, 'happen', and I just found that a nice departure. I felt like, 'This is something that I want to do.' And I love Jon Amiel's work and I thought, 'Perfect.' Then I heard Aaron Eckhart was going to be part of the ensemble and I thought, 'There's an *actor*.' I don't throw that kind of term around. I just think that he's enormously talented, and I thought, 'Jon is going to make this into a movie that's going to be a Science Fiction action movie with talent.

What have you learned from doing this film?

Josh, hard at work

The team play the waiting game

Preparing for penetration

"I love that people think it's an unlikely project for me because I love to keep them guessing"

Hilary Swank

"I wanted to do a movie that didn't have a lot of swearing or a lot of nudity in it"

Aaron Eckhart

I think that what I'm learning is that these action movies are a lot tougher than you realize when you're filming them. I'm telling you, acting on a blue screen and pretending is hard. The visual effects aren't done, so all we can do is really trust our director. He'll say, 'This looks like this and it's beautiful, and you're seeing the inner core of the Earth.' I mean, what do you think of when you see something like that? So, he tries to describe it and that's what you're reacting to. That's a huge challenge for me. I didn't realize that it was going to be that difficult. Truly, I was sitting there, driving with fake controls because they'd taken the front off. The cameras are there and I'm reacting off what I'm pretending I see in the view screen – when I really see the focus-puller and the hair and make-up people and the director standing by the monitor. That's really challenging and I'm loving that challenge. I really like the crew and the cast, and that makes it fun, especially after five months.

Aaron Eckhart

What made you say yes to this?

After September 11 I felt like I needed to do a film that I could have fun doing, or relative fun. It was less serious than another film I was going to do, which was David Rabe's **A Question of Mercy**, with Sean Penn. After September 11 I was just like, 'Oh my God.' We had gotten everything together and it was a great cast and I just said, 'I don't know if I can do this, man.' I needed something lighter. And I wanted to be more heroic in this role. And I wanted to do a movie that didn't have a lot of swearing in it and didn't have a lot of nudity in it. **The Core** is something that the kids could see. It's kind of weird, but that's just the way I felt after September 11. And I feel like that changed my life in a lot of ways. Plus the fact that that other movie had no money!

What can you tell us about your character, Dr Keyes?

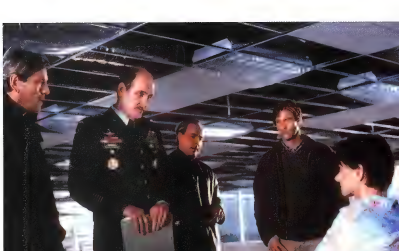
I'm this laid-back professor who's teaching his class about rocks and seismic waves and all this kind of stuff. He's the kind of guy that the students like and he likes them and treats them as equals. They come to him, and all that kind of

stuff – which is not in the movie! I made it up as a back-story. And then I realize, through my calculations, because of world events, that the core of the Earth has stopped spinning. So, I'm kind of the reluctant… I wouldn't say *hero*, because I think Stanley's character is the hero, and Hilary's, too. So I'm this guy that gets these people together and we go down and do this job.

How much are you like Keyes?
Oh, very much. Except that he's extremely smart. This is one of those characters where we dress the same and all that kind of stuff. We like the same girls!

Is this the kind of movie you'd go and watch if you weren't in it?
No. I shouldn't say that. Paramount will probably kill me, but I'm not a Sci-Fi guy. I have to say that. I'm not a Trekkie, although I wanted to do some scenes in my **Trek** outfit. I have a purple spacesuit in this movie. I've never done that before. But, if kids go to see this movie, I'll bet they're going to be happy they saw it and impressed by it and I think that they're going to have a fun ride.

"If the kids go to see this movie I think they're going to have a fun ride"
Aaron Eckhart


Tensions run high in the days leading up to the mission

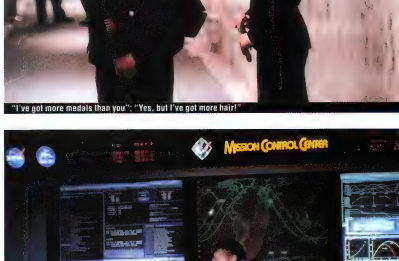
Delroy Lindo

What can you tell us about your character?
And then you're going to ask me, 'What attracted you to the script?' [laughs]. I've never ever been asked that before. I play a man named Edward Brazzelton and I have built the vessel, the vehicle that is taking us to the Earth's core in order to perform the tasks that we have to do there. That's my character in a nutshell. He's an engineer. I have decided, for myself, that he had an experience in geology and those kinds of things, but essentially he's an engineer.

"For a genre film like this I thought the script was really decent. I genuinely thought that"
Delroy Lindo

"I've got more medals than you": "Yes, but I've got more hair!"

And what attracted you to this?
For the genre of film that this is, I thought that the script was really decent. I genuinely thought that it was a decent piece of material. Of course, we have good actors on this project. When I met with Jon Amiel, the director, he's very much in the same category and had an intelligent approach to the material. So, all of that kind of conspired to make me say yes even though we both acknowledged, John and I, that my particular



Things are tense at the mission control centre

Major 'Beck' gets suited up

character was somewhat underwritten and there were certain issues that needed to be addressed. But all of the things that I mentioned – the cast, the script being really decent and what I felt would be an intelligent kind of character-driven approach to the material made me say yes, I would do this.

Jon Amiel

What scared you most about taking this on?

Oh, many things…

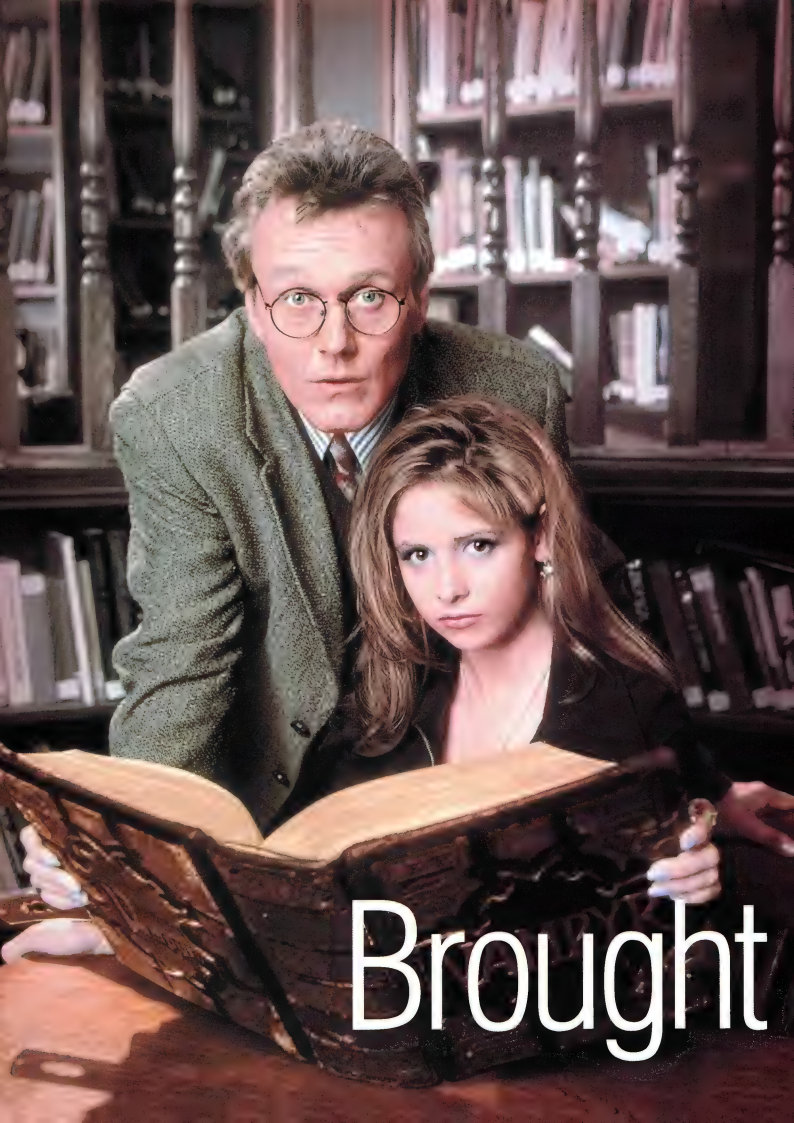
Firstly, the difficulties of conceptualizing any believable journey below ground. How do you see a ship that's travelling in a 100 per cent opaque medium? It's not even like a submarine movie, where you can stretch believability and say this submarine is 2,000 feet below water, but you can still see it. There are enormous conceptual difficulties to get your head around. The design of the ship; how it could believably function.

The scale of the visual effects is enormous. There's a sequence where, 700 miles under ground, they crash into a gigantic geode. The geode is probably 10 miles in diameter. They penetrate the shell of the geode. Then, because the ship isn't designed to travel through empty space, they freefall for two or three miles before crashing into the side of the geode and careering down the slope of it, smashing through crystals like a freight train coming off the rails and smashing through the forest. They finally come to rest on a ledge, with crystal jammed on the front of the ship, immobilizing it. Now the liquid magma in which this geode has been floating for years has begun to penetrate. It comes through the hole that the ship made in the shell of the thing. Now the top of the geode implodes and begins filling the inside of the geode like a bath. Now they have the jeopardy of this rising pool of lava that's about to engulf them. As you can imagine, visualizing and then actualizing a sequence like that is a gigantic strain both on the imagination and on the visual effects teams. It's a huge undertaking.

> "There's a lot of stuff in this movie that the audience is going to be genuinely excited to discover"
>
> Jon Amiel

As a storyteller, do you have an appreciation for the tools of Science Fiction?

I've not been a major Science Fiction nut at all. I've always been a techno nut, and I've always loved science, so it's odd that I've never been a reader or watcher of Science Fiction. But anything with a technical thrust to it I've always adored. There's a lot of stuff in this movie that I think an audience is going to be genuinely excited to discover. The Earth's core is divided into two parts: the outer core and the inner core. The inner core is molten and revolves at about 1,000 miles an hour, and that turning mass of molten metal is what generates a magnetic field. This field is what protects us from solar winds and all kinds of catastrophic atmospheric effects. I didn't know a lot about that kind of stuff going into this, but it's fun to find out. So I think there's an interesting journey of discovery for an audience, as well. We're taking some fundamental edge of science suppositions, but it's not science Fantasy. As I said, there's a lot of fun information, well told.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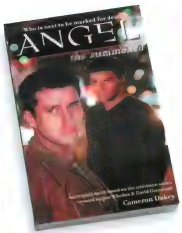


Think you know it all because you've seen every episode of **Buffy The Vampire Slayer**? Think again. Diane McGinn charts some of the adventures which have been chronicled in book form.

ONCE, IT WAS EASY, as a generation of 1970s kids who read **Doctor Who** books under the blankets could tell you. A canny publisher could cash in on a successful show by commissioning novelizations of the episodes, ideally written by the original author, but more usually tapped out on the typewriter of a wannabe writer out to impress publishers by proving they could meet an impossible deadline. The books were lightweight and told familiar plots, but when your favourite show was off the air, you'd settle for anything that slaked your thirst for more.

Then the video recorder came along, followed up by satellite and cable channels, and suddenly reading basic write-ups of episodes you could see any time wasn't interesting any more. Original novels took over.

Not that this has stopped **Buffy The Vampire Slayer** testing the market. To start with, Richie Tankersley Cusick's novelization of the original movie (first published in 1992, and, like the TV series, based on Joss Whedon's original script rather than the finished movie) was reissued in June 1997 just as the first season was reaching its end on American television. Three months later, the same author's adaptation of the series' opening two-parter, *Welcome to the Hellmouth/The Harvest* was issued to mark the start of the second season, though the *Hellmouth* title was passed over in favour of *The Harvest*, presumably to spare the blushes of puritanical shelf-stackers.

The follow-up novelizations then faced the perennial problem of such titles: however hard the writer tries, a 42-minute episode isn't enough to fill even the flimsiest paperback. Rather than stitching several episodes together with the shameless excuse 'And then a few weeks later, the next episode happened…', the **Buffy** novelizations attempted to bring together episodes themed around a particular character… with mixed results.

Angel: Curiously absent from his 'Chronicles'

Things kicked off with Nancy Holder's *The Angel Chronicles* in July 1998, just as the temporarily soulless Vampire was sent to Hell by his lover in the second season finale *Becoming*. Strong source material, you might think, but this first volume consists of Season One's *Angel* (predictably enough), followed by Season Two's *Reptile Boy* and *Halloween*, neither of which stand out as particularly Angel-centred episodes, at least considering what else that year had to offer the character. The real meat of his turn to the Dark Side in *Innocence*, *Surprise* and *Passion* remained un-novelized until *Volume Three* of *The Angel Chronicles* was released a year later, while *Becoming* has never been novelized at all. The selection of episodes for the other collections, kicked off by *The Xander Years* in February 1999, is similarly erratic, with, for instance, the pivotal Faith episode *Choices* popping up in *Volume Two* of *The Willow Files*. Nevertheless, they continue to appear, though at an increasingly infrequent rate, with *The Faith Trials* and *The Journals of Rupert Giles* launched during the last year, and *The Cordelia Collection* scheduled for 2003, but it's significant that the

to book. . .

only **Angel** novelization to appear has been Nancy Holder's adaptation of the series' début, *City of…*

The **Buffy** novelisations' main contribution to the franchise, however, has been to try out a number of writers who've later graduated to the two ranges of original novels. Given **Buffy**'s apparent viewer profile when it was launched, it was inevitable that these were originally aimed at younger teenagers (or Young Adults as the industry puts it), with more adult themes eventually creeping in as they became more prominent in the series itself, and when the show's adult following took off. In this sense, it's interesting to compare the **Buffy** books with the two tie-in ranges which have won the most acclaim: **Doctor Who**, with the experimental, innovative and frequently controversial **New Adventures** in the early 1990s, and **Star Trek**, in the early days of Pocket Books' list a decade previously. Between the release of **Star Trek: The Motion Picture** in 1979 and the debut of **The Next Generation**, the **Trek** books truly rocked, as the authors added a string of supporting characters to the established crew, while portraying the post-**Motion Picture** Kirk as an older, wiser man more inclined to diplomacy than romance and fisticuffs. In short, the authors were writing for Picard, not Kirk, though they didn't realize it yet, and that all ended when the genuine article came along. With his new series on air, Gene Roddenberry's office gave the range's authors strict instructions to stick with the style of the original series, dropping non-TV characters such as Nurse Lia Burke and the Horta ensign Naraht, and the books have never been as good since.

None of the books have been set during Angelus's second season reign of terror

'Nancy Holder and Christopher Golden have focused on the legacy of past Slayers'

In both cases, these were very much complex, adult books, but it's also obvious that both ranges benefitted immensely from the fact that they were based on a series which was effectively over, and not expected to return to television, so the writers could move on and experiment. There'll come a time when that's true of **Buffy** as well, but for the moment, every book has to be slotted into a past season or, worse, into the season which is being recorded between the book's commissioning and its publication, and there's little or no room for character development. Even opportunities to fill in the gaps sometimes have to be neglected because Mutant Enemy occasionally veto the use of characters they might have plans for; for instance, no books detailing how Giles turned playboy and got together with Olivia between Seasons Three and Four.

That's a significant handicap for the writers to overcome, particularly in a series like **Buffy**, where the changing relationships between the Scoobys are far more important than such matters ever were on **Doctor Who** and **Star Trek.** In effect, one of the series' most fascinating aspects is off-limits to the books. So how do the writers cope with this limitation?

Some of the most successful authors have got around it by developing their own sidelines to the series' mythology. In the case of the writing partners who've become the series' core authors, Nancy Holder and Christopher Golden, this has focused on the legacy of past Slayers, particularly the 19th Century Slayer Lucy Hanover, who particularly attentive fans might recall from in the opening voiceover of the series' first episode. Other fans won't though, as the speech describing her activities in the Virginia of 1866 (and those of an unnamed Slayer in 1920s Chicago) has been removed from all overseas prints. Apparently Joss Whedon has no plans to make further use of Lucy (had the original idea of making Spike and Drusilla a Vampiric version of Scarlett O'Hara and Rhett Butler been followed-up, things might have been different), as the writing duo has been given free

Spike and Dru's pre-Sunnydale life together was chronicled in *Pretty Maids All in a Row*

Back from hell without explanation…

Doyle survives an awful lot longer in the *Angel* books than on screen

'The writers have been given free rein to develop Lucy Hanover into a "Slayer-Wan Kenobi"'

rein to develop her into a sort of 'Slayer-Wan Kenobi' who haunts the Ghost Roads, occasionally dropping into Buffy's dreams and Willow's trances to provide sage advice and assistance. This 'Ghost Road' mini-arc culminates in Holder's hardback *The Book of Fours*, where the apocalypse is averted only by the combined strength of *four* Slayers. Four Slayers? Well, there's Buffy and Faith from among the living, while Kendra and Buffy's immediate predecessor India Knight pop back from the Ghost Roads to occupy Willow and Cordelia's bodies. As for how the Slayer power can survive being divided between four bodies, we'll get back to that once our tale reaches *The Book of Fours'* true place in events, around Spring 2001.

But to begin the story in 1997, the first original novel demonstrated the problems of second-guessing Joss Whedon's inventive mind. With a November publication date, what better subject for the series' launch volume than Halloween, and specifically the Halloween of the first season, which inexplicably went unmentioned onscreen? Surely, as Golden and Holder's *Halloween Rain* assumes, All Hallows' Eve would be a peak period for supernatural activity? Unfortunately not, as a few weeks earlier the second season episode *Hallowe*en had revealed that Vampires and demons tend to lay low during the Trick or Treat season, finding it all a bit tacky and commericalized. It wouldn't be the last time that the long lead times of the publishing industry meant that a **Buffy** book had been overtaken, and contradicted, by an unexpected twist in the series.

Nevertheless, Holder and Golden's tale of Zombies and the demon Samhaim was well-received enough to win them a regular gig on the range. Not so John Vornholt, a regular contributor to Sci-Fi tie-in ranges as varied as **Babylon 5** and **Star Trek**, whose *Coyote Moon* kicked off 1998 and proved to be his only contribution to the range. Once again, its timing was unfortunate, as it was published just as Season Two episode *Phases* did the Werewolf myth with that extra bit of Whedon class. In the process, it made Vornholt's decision to make Willow allergic to dogs unfortunate, as she never seemed to have any trouble coping around Oz.

Another one-off author, Arthur Byron Cover, contributed a tale of the Salem Witch-Hunts, *Night of the Living Rerun*, which for once has not been contradicted by the series. Instead, that was left for another book, March 2000's *Prime Evil* (and yes, it did come out just as its near-namesake *Primeval* entered production as the fourth season's penultimate episode). Cover takes it upon himself to explain some perplexing aspects of the series, mentioning that there's a forgetfulness spell operating across Sunnydale, as he flips Buffy back to Salem where the Master hopes to change the events leading up to his imprisonment.

At this point, the range was handed over to the Golden/Holder duo for the rest of the year, who kicked things off with *Blooded*, a standalone tale where Willow and Xander get into a Celebrity Deathmatch while possessed by ancient Japanese spirits. Set during Season Three – which would become something of a favourite for the range's authors – it dealt with the slight problem of the writers not knowing how the second season cliffhanger would be resolved by simply assuming that Angel would somehow be back on the scene with his soul intact, accepted back into the gang with all forgiven.

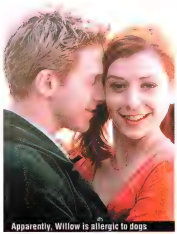
A more significant development was the increased page count of the year's remaining books, *Child of the Hunt* (the elves come to town) and *Return to Chaos* (as do the Druids), which were the first to be branded as 'adult novels.' They led the way for the next serious attempt to mine the series' increasing cult following: *The Gatekeeper Trilogy*.

Published between January and June 1999, these books demonstrate the pair's increasingly fine-tuned ability to think along

Novelizations

The Angel Chronicles Volume One by Nancy Holder (July 1998)
Episodes: *Angel, Reptile Boy, Lie to Me*
...Volume Two by Richie Tankersley (Jan 1999)
Episodes: *Halloween, What's My Line? I* and *II*
...Volume Three by Nancy Holder (Aug 1999)
Episodes: *Surprise, Innocence, Passion*
The Xander Years Volume One by Keith A DeCandido (Feb 1999)
Episodes: *Teacher's Pet, Inca Mummy Girl, Bewitched, Bothered and Bewildered*
...Volume Two by Jeff Mariotte (April 2000)
Episodes: *The Pack, Go Fish, The Zeppo*
Angel: City of... Nancy Holder (Sept 1999)
The Willow Files Volume One by Yvonne Navarro (Dec 1999)
Episodes: *I Robot, You Jane, Phases, Dead Man's Party*
...Volume Two by Yvonne Navarro (Feb 2001)
Episodes: *Gingerbread, Doppelgängland, Choices*
The Faith Trials Volume One by James Laurence (April 2001)
Faith, Hope and Trick, Bad Girls, Consequences
The Journals of Rupert Giles Volume One by Nancy Holder (Feb 2002)
Helpless, A New Man, Blood Ties

They like killing Slayers, you know


Apparently, Willow is allergic to dogs

Joss Whedon lines, as the basic concept is remarkably similar to Season Five's tale of the Key. Demons are flooding into Sunnydale through the Gatehouse between dimensions. Normally this route is controlled by the Gatekeeper, but he's dying, so the Scooby Gang must travel the Ghost Roads to England to save his heir from Spike and Drusilla. On the way, they encounter a variety of characters from past books and episodes, including Kendra, Jenny Calendar and the aforementioned ex-Slayer Lucy Hanover, setting up plot strands Golden and Holder would develop in their later books.

With the Holder/Golden partnership busy with the *Gatekeeper* saga, the Young Adult books necessary to maintain a monthly schedule were turned over to newcomers. In Laura Anne Gillman and Josepha Sherman's *Visitors*, released midway through the *Gatekeeper* saga in April 1999, the Watcher's Council sends a Watcher to keep an eye on Giles, a pretty good guess on the authors' parts considering that the book would have been written long before similar events on the show. Mel Odom's *Unnatural Selection* sidelines Buffy and Angel in favour of the rest of the gang, and Elizabeth Massie's *Power of Persuasion* runs through the old 'alliance of necessity' storyline as Buffy teams up with a gang of Vampires to tackle the threat of Greek muses. Almost all of these books are set in what might be called an alternative third season; one where Xander and Cordelia remained an item for a lot longer than onscreen, and the Mayor and Faith barely figure at all. That also goes for Diana Gallagher's *Obsidian Fate*, which contains one of the more blatant dating errors in the book series' history. Commenting on an ancient prophecy that the Aztec empire will rise again on 23 August 1999, Willow remarks that they seem to have missed the boat, yet by August 1999 on TV, Sunnydale High was already in ruins, while Buffy and Willow would have been packing their bags for college. Unless, of course, it's one of these Sunnydale things, and *Graduation Day* is at the end of summer… In another variation to **Buffy** continuity, there's no mention of UC Sunnydale, but there is a community college in town, which has to accept anyone… even Xander!

October saw the A-team of Golden and Holder back on the case for what proved to be their last joint venture, the first **Buffy** hardback. Like the *Gatekeeper* saga, *Immortal* shows how good the pair had become at anticipating Joss Whedon's ideas. As Buffy faces a Vampire whose inner demon can survive long enough after staking to queue-jump into the next human to be turned, making her effectively immortal, she's distracted by the possibility of her mother's death. Joyce is in hospital with a shadow on her lung, and it looks to be cancer. Add in extensive flashbacks to the Vampire Veronique's encounters with past Slayers and her role in destroying the Knights Templar, just like *Fool for Love*, and you've got the fifth season, except without Dawn but with added Angel and a happy ending.

Having gone their separate ways, Nancy Holder and Christopher Golden embarked on individual projects, with Golden's *Sins of the Father* at the front of the queue – his fifth **Buffy** novel of the year, which reunites Buffy with her old friend from the movie, Pike; though objections from Joss Whedon almost prevented this. The year 2000 kicked off with the return of Ethan Rayne, a common villain in the books, in newcomer Ray Garton's *Resurrecting Ravana*, followed up by the rather predictable teen novel *Deep Water*, Diana Gallagher's *Prime Evil* and Cameron Dokey's *Here Be Monsters*. With **Angel** novels now on the schedule, the hectic monthly schedule of previous years was stepped down to clear alternative slots for the spin-off, so that Nancy Holder's first solo novel, *The Evil That Men Do*,

Angel novels

Not Forgotten
Nancy Holder (April 2000)
Redemption
Mel Odom (May 2000)
Close to the Ground
Jeff Mariotte (Aug 2000)
Shakedown
Don deBrandt (Nov 2000)
Hollywood Noir
Jeff Mariotte (Jan 2001)
Avatar
John Passerella (Mar 2001)
Soul Trade
Thomas E Sniegoski (May 2001)
Bruja
Mel Odom (July 2001)
The Summoned
Cameron Dokey (Jan 2002)
Haunted
Jeff Mariotte (Feb 2002)
Image
Mel Odom (April 2002)
Stranger to the Sun
Jeff Mariotte (May 2002)
Vengeance
Scott Ciencin & D Jolley (Sept 2002)
Endangered Species
Nancy Holder & Jeff Mariotte (Oct 2002)

Crossovers

Unseen: The Burning
(May 2001)
Unseen: Door to Alternity
(May 2001)
Unseen: The Long Way Home
(August 2001)
Nancy Holder & Jeff Mariotte

'Obsidian Fate contains one of the more blatant dating errors in the book series' history'

Faith is conspicuous by her absence in third season novels

The rogue Slayer keeps getting sprung from prison in the novels

wasn't released until July 2000, having become the third **Buffy** tale to be postponed after the Columbine Massacre. The decision to pull it from its original July 1999 slot was probably the most justified of the three, as while the episodes *Earshot* and *Graduation Day* only involve the *threat* of schoolyard slaughter, *The Evil That Men Do* goes the full way in its opening pages.

Next up came the anthology *How I Spent My Summer Vacation*, covering events between Seasons One and Two. Labelled as Volume One, it was apparently intended as the first in a series filling in the inter-season gaps, but so far no further volumes have followed.

Yvonne Navarro's *Paleo* gives **Jurassic Park** a Sunnydale twist, with a distinct transfusion from **The Relic** as Buffy battles demon-possessed dinosaurs at the local museum, while *Ghoul Trouble* proved a little too reminiscent of the episode *Lover's Walk* for its own good. But these, of course, were merely appetizers for the year's hardback, *Spike and Dru: Pretty Maids All in a Row*. In a brave move, this account of Spike and Dru's wartime activities omits Buffy and the rest of the cast entirely, not even bothering with a framing plot or introduction, but unfortunately parts of it were contradicted within the week, as *Fool for Love* showed other parts of Spike's life. In particular, the second Slayer he killed was a New Yorker called Nicky in the 1970s, not feisty Dane Sophie Carstensen in the 1940s. So how does such a massive contradiction get okayed? The problem is that books take a lot longer to produce than episodes. When *Pretty Maids* was given the go-ahead, Mutant Enemy was intending that Spike should take over Cordelia's role in the Scooby Gang, as the sarcastic, insulting outsider. But then they found Anya was already doing that very well, thank you, and had to find Spike another role… hence his crush on Buffy, and the exploration of his past in *Fool for Love*. A year earlier, it was a subject Whedon and co had presumably thought they'd never touch.

Nevertheless, *Pretty Maids* is one of the best books in the series, telling how Spike helped out at Dunkirk (he was born, bred and died an Englishman, and he's damned if he's going to let the

> 'Spike was born, bred and died an Englishman, and he's damned if he's going to let the Nazis win'

Buffy The Vampire Slayer novels

Halloween Rain
Christopher Golden and Nancy Holder (Nov 1997)
Coyote Moon
John Vornholt (Jan 1998)
Night of the Living Rerun
Arthur Byron Cover (March 1998)
Blooded
Golden and Holder (Aug 1998)
Child of the Hunt
Golden and Holder (Oct 1998)
Return to Chaos
Golden and Holder (December 1998)
The Gatekeeper Trilogy: Out of the Madhouse
Golden and Holder (Jan 1999)
The Gatekeeper Trilogy: Ghost Roads
Golden and Holder (March 1999)
Visitors
Laura Anne Gillman & Josepha Sherman (April 1999)
The Gatekeeper Trilogy: Sons of Entropy
Golden and Holder (May 1999)
Unnatural Selection
Mel Odom (May 1999)
Obsidian Fate
Diana Gallagher (Sept 1999)
Immortal
Golden and Holder (Oct 1999)
Power of Persuasion
Elizabeth Massie (Oct1999)
Sins of the Father
Christopher Golden (Nov 1999)
Resurrecting Ravana
Ray Garton (Jan 2000)
Deep Water
Gillman and Sherman (Feb 2000)
Prime Evil
Diana Gallagher (March 2000)
Here Be Monsters
Cameron Dokey (May 2000)
The Evil That Men Do
Nancy Holder (July 2000)
How I Survived My Summer Vacation
Various (Aug 2000)
Paleo
Yvonne Navarro (Sept 2000)
Spike and Dru: Pretty Maids All in a Row
Christopher Golden (Oct 2000)
Ghoul Trouble
John Passerella (Oct 2000)
Doomsday Deck
Diana Gallagher (Dec 2000)
Revenant
Mel Odom (Jan 2001)
The Book of Fours
Nancy Holder (April 2001)
Tempted Champions
Yvonne Navarro (March 2002)
Sweet Sixteen
Scott Ciernin (April 2002)
Oz: Into the Wild
Christopher Golden (May 2002)
Crossings
Mel Odom (May 2002)
Wisdom of War
Christopher Golden (July 2002)
Little Things
Rebecca Moesta (Aug 2002)
These Our Actors
Kogler and McConnell (Sept 2002)

Two Slayers, two elements (air and earth). You can have two more, but that's the full set

Nazis win…), while hunting down a brace of the trainee Slayers, as part of an Ice Demon's plot to wipe out the Watcher's Council HQ in Great Russell Street, Bloomsbury, under cover of the Blitz. It's quite extensively researched as well, particularly in the use of the Danish King Gorm as Sophie's nemesis. The first recorded King of Denmark, Gorm the Old was also its last Pagan King, and while his grave mound still exists, there's no trace of a body within... as if he rose from the grave. It's a nice little detail which isn't even mentioned in the text, but gives the tale an extra touch of versimilitude to anyone who knows a spot of Danish history.

2001 kicked off with Diana Gallagher's *Doomsday Deck*, followed up by Mel Odom's *Revenant*, before Nancy Holder delivered the next hardback: *The Book of Fours*. Apart from revealing that Buffy's immediate predecessor was India Knight, and how her Watcher has coped with her death (Drink. Lots of it), it also explains two points about Kendra's (and later Faith's) calling which have long mystified

'Slayer power is elemental and a Slayer can only tap the power linked to their own element'

The heroes of Dunkirk. Really

fans of the show: how come Buffy retained her Slayer powers *after* Kendra was activated, and why, if the Slayer power can be duplicated like this, the Watcher's Council don't simply flatline Buffy repeatedly until they've raised an entire army of Slayers.

The answer, according to *The Book of Fours*, is that Slayer power is elemental – linked to Earth, Fire, Air and Water – and an individual Slayer can only tap that quarter of the total power linked to their own element. Buffy's linked to Air, Faith to Fire, and in theory two more Slayers could be active at the same time… but no more, and using the power like this risks losing it all forever, if all the Slayers should die at once. It's a nice concept, which might even sneak into the show one day…

The remainder of the year was dominated by two ongoing series: the **Buffy**/**Angel** crossover trilogy *Unseen*, and the *Lost Slayer* saga. Taking a leaf out of Stephen King's book (he had, in turn, got it from Dickens, of course), this is a serial novel, and the Lost Slayer of the title is Buffy Summers, who's been missing for 20 years, having been thrown forward in Time… The world she ends up in is a nightmare vision of California as a Vampire kingdom, ruled over by the King of the Dead, Rupert Giles, and his right-hand man Spike.

Bringing things up to date, Yvonne Navarro's *Tempted Champions* runs with the obvious idea of a Vampire who was a Slayer before she was turned, and finally gives Anya a decent role in the books, while the Dawn novel *Sweet Sixteen* was one of the most poorly received books in the series. Continuing the focus on supporting characters, *Oz: Into the Wild* is a somewhat unusual project telling the tale of Oz's fourth season travels around the world, which was actually a novelization of Golden's comic strips.

As 2002 draws to its close, the Young Adult range is finally being wound up, as the books concentrate entirely on the adult market. But meanwhile, in Los Angeles… like its big sister, the **Angel** range launched with a novelization, with considerable amounts of brooding flashback added to the 40-minute running time of opening episode *City of…* to pump it up to the required page count. After this, original tales were the order of the day, and Pocket obviously had high hopes right from the start, judging by the number of books they seem to have commissioned before learning of Doyle's departure from the show. While Glenn Quinn's demon-parented Irishman was in and out of **Angel** before Christmas 1999, he remainded a mainstay of the books for another two years, with Wesley Wyndam-Price left waiting in the wings until late 2001. Similarly, most of the **Angel** books have kept to the format of the early days, focusing on a case for Angel Investigations, perhaps because the ongoing plots of Seasons Two and Three made it almost impossible to slot an extra episode into the middle of the arc. Or perhaps that's simply waiting for the moment this month when Angel's adventures make the move to hardback for the first time…

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The crew of the Andromeda Ascendant, third season-style: Tyr, Beka, Dylan, Trance, Harper and Andromeda herself. Itself. Whatever...

Hardcore

THERE'S A BREAK in filming on the **Andromeda** set and, in her trailer, Laura Bertram is sat quietly – well, not *that* quietly as she's listening to music at the same time – doing her homework. You see, when she's not starring as Trance Gemini on the show, the young actress is studying for a degree. After establishing that the essay she's working on will mean nothing whatsoever to anyone in the room except her, we all agree that it'll be easier just to stick to questions about her day job.

Season Two was carrying on rather nicely for Trance when the rug was suddenly pulled out from under the character in the mid-season episode *Ouroboros*. One of those 'fractured Time' episodes Sci-Fi loves, it saw the Andromeda crew bumping into future versions of themselves. Trance took the whole thing one step further, actually swapping places with her counterpart from what the new

Trance mark two!

Trance has called "a bad future", and that's why Ms Bertram's trailer now contains not a young purple-skinned innocent-looking alien, as has been the case for the first year-and-a-half of her tenure, but a much feistier gold-skinned woman with orange dreadlocks.

Trance has always been the most enigmatic member of the Andromeda crew, but she's even more so now. Does even Bertram know just who Trance Gemini is yet? "Well yeah, I think we're getting hints of who she is," she considers. "Especially after Season Two and changing, which is a wild card that the writers and the producers used to their advantage really; I think it was kind of a cool transition. We may not know the entire motives behind her character, which is not bad from a writing standpoint; I think the less you reveal, the more you have to work with.

"We figure she's much more assertive than [she used to be], in that she knows exactly what she has to achieve. It's not that purple

Trance

She used to be a purple pixie with a tail, and a talent for coming back from the dead. Now Trance Gemini has become a sexy golden war machine. **Laura Bertram** tells Paul Spragg what it's like playing the new model...

Trance didn't know that, it's just perhaps she wasn't successful in achieving the goal and this newer, or alternative, version of Trance that emerges is definitely more focused. Although she doesn't necessarily deviate from Dylan Hunt's [Kevin Sorbo] plan, she has goals of her own and she knows that by sticking with this team, hers will be achieved."

That was particularly clear in the final episode of Season Two, *The Tunnel at the End of the Light*, in which Trance explains that a group of other-dimensional aliens attacking the Andromeda are one of the reasons she came back to the past, and the key point that led to a horrific future where Dylan died and the Andromeda's mission was stopped in its tracks.

So if that future's averted, surely that makes it impossible for the original Trance to be retrieved? "Definitely. No going back, as far as I know. I am now Future Trance for good." She

The Fair Unknown

One of the few things we know about the all-new Trance is that she prefers lower-cut outfits

stops to think, and decides to err on the side of caution. "Don't quote me on that one!" So there is still the possibility of seeing the older (younger? Damn temporal mechanics) Trance returning? "Actually someone asked me that a couple of weekends ago, and I thought that would be an interesting episode. It kind of depends on the practicality. It is a show and there's a business behind the show. It is for the love of entertainment, but there's a lot of business involved and that would require time and money and make-up artists who are willing to do it. I won't rule it out because I certainly don't have the right to say yes or no."

> "I most definitely prefer the newer make-up, by virtue of the fact that it's easier to wear"

The most obvious change is simply in the way Trance looks. While Bertram is only in partial costume while she's relaxing, it's still an impressive change from the original 'tail and shorts' look. Bertram explains that she's far happier with her new style, particularly because of the loss of the shorts. "Oh, most definitely! Much more happy with pants. The more skin covered the better, as far as I'm concerned," she laughs.

The make-up has gone through some major alterations too. "I most definitely prefer the newer make-up, by virtue of the fact that it's easier to wear," Bertram says, explaining that, "It's all water-based and it's applied directly as opposed to adding water to it; it doesn't break down as easily and they also use a sealer on the skin to preserve it. So by and large the less time I take in the chair, the less time I take in touch-up, and by virtue of that I say I like this better. I also feel a little more empowered by it. I feel like it's more organic."

Unfortunately, it doesn't seem to have cut down the time spent in make-up too dramatically. "This only takes 45 minutes," explains Bertram, pointing to the dread-locks, but, indicating the rest of her outfit, adds, "This takes more than three hours. The paint is applied in layers with a sponge, and there are several different

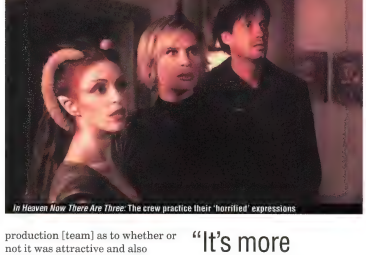
Rekeeh (Tik Kivitaho) threatens the new Trance and her old friends in *Ouroboros*

colours, then there's powder layers, then there's sealer, then there's another powder layer. And then obviously in addition to just regular colour make-up there's also the beauty make-up, eyes and stuff like that. So the whole process takes four hours.

"Towards the end, the last few episodes with purple Trance were also four hours, but when we started Season One, there was a lot more of the body that was seen just because they wanted to illustrate the fact that, you know, 'this is a cool alien'! So it took six hours when we first started, because there was airbrushing and the costume was much more revealing. And now it's four."

Speaking of revealing, one aspect that seems to have been… er… emphasized is the Gemini cleavage. "It's more revealing in respect, yeah, but overall I'm much more covered up than in the past. Obviously the front is visible, but that butterfly number [which the original Trance wore in some episodes] was something else. It was gorgeous, but for a purple being that isn't purple naturally, it was a bit of a challenge!"

Bertram also had to cope with a tail until early in Season Two, when it was unceremoniously shot off in *Last Call at the Broken Hammer*. "That was for practical reasons as well as creative," offers the actress. "There was talk in the production [team] as to whether or not it was attractive and also whether or not it was used properly. There were pros, in that it's cool to have a character with a tail, and there aren't many characters on television who have one, but when you don't use CGI to enhance that, or if you don't use it in the script, it kind of becomes inert and excessive. So by virtue of that argument it had to go."



In Heaven Now There Are Three: The crew practice their 'horrified' expressions

One of the more positive aspects of her new look is that Trance has become more willing to take-charge; she's stronger, more powerful, keen to kick some ass and generally be more proactive than before. Bertram confirms that she is glad to be more involved in the physical side of things. "Oh yeah; well, it's much lower risk for [the producers] too, because you don't have the purple hand prints everywhere! I can actually touch things now, whereas before it was like, 'Don't touch, don't touch!' The palms are covered [with gold make-up], but there are times when I wear gloves, so I can do much more physical things. And I like being able to participate in the fights, whereas purple Trance was a pacifist. Or maybe I should say she was outwardly pacifist…"

One of the best examples of this is in *Dance of the Mayflies*, when Trance shows just how tough she is by engaging the android Rommie (Lexa Doig) in a knock-down drag-out fight, thanks to being possessed by an alien entity. "The fight scenes were very exciting for me [but] the real focus was on being able to do the physicality and be convincing. With *Ouroboros* we see the new Trance and [while] we obviously see she's more physical, there's still an element of risk involved, especially when the person looks like they don't know what they're doing. I mean, it's laughable sometimes. You see fight scenes – not necessarily in our show – but I think in any show, you can look and go, 'Ah, that was kind of lousy,' so there's a bit more risk as an actor. That episode was most enjoyable because of that, because of the opportunity to interact with Rommie in that fight, and my stunt double for that was amazing. She made it look so good; we worked together offscreen. It was really involved, it was a very difficult episode to film, but it was fun."

> "It's more revealing in respect, yeah, but overall I'm much more covered up than in the past"

Sadly, however tough Trance gets, there will always be limits to Bertram's involvement in the stunts. "There are insurance policies on us; also, with experience, your insurance is altered accordingly. I did parts of the scenes, but they wouldn't let me do all the flips and stuff because of safety issues. I've done a few things on the wires but it's never been involving fights."

The new Trance may have surprised viewers, but the Andromeda's crew had an even stronger reaction to this unknown quantity. "They certainly kept her at arm's reach because they weren't too sure [about her]; physically she looks similar, but

Rommie, Trance and Dylan turn 'commando' in *The Fair Unknown*

physically she's also very different. We don't know that she doesn't have an ulterior motive. I don't think they still know, but because there's only six of us now, they don't have choice, as I'm a helping hand and I'm willing to go along with them.

"So far I haven't shown them any malice and they have no reason to treat me with contempt. But the relationship with Harper and Beka was much closer with purple Trance. I think Dylan's seeing her as more of an ally now, and maybe more of a useful tool in terms of someone on his team. So I think she's increased in terms of her value as a crew member, but maybe they still look at her with a little bit of suspicion."

Which way would Bertram like to see her character go? "I think it could go both ways. It's Sci-Fi. We have the evil twin syndrome." Wouldn't this require her to grow a goatee, though? Laura laughs. "Exactly! Hey, make-up has done wonders for me… it's great to go a little bit further.

"It could go either way, but my feeling is they want her to be on Dylan's side; they want her to help with his goals, and so far we've seen that her goals and his goals have pretty much lined up. Whether it's to help her in later events or whether it's to allow her to survive the next day, I don't know, but so far they haven't had too much conflict.

"I think that there's still a lot to be worked out with Trance and I think that's something the writers are still evolving. We wanna know who she is, but I think part of the power of a character is not knowing her agenda. Once you learn everything as a viewer, your interest level drops. So it's good to keep something as a wild card."

> "I had a character description in the audition piece, and it never said that she was an alien"

Behind the scenes, *Ouroboros* was something of a flashpoint for the series, as it marked writer and executive producer Robert Hewitt Wolfe's last script for the show. With such a radical alteration in a character, was the loss of the architect of the change something of a concern for Bertram? "Certainly it was worrying in terms of character development, because he created the character and he knew where he wanted her to go. That could pose a difficulty for the writers now, but I haven't seen signs of that. They've really picked up the ball and run with it. Robert Hewitt Wolfe had big shoes; he's respected in his writing community, he's respected as a Sci-Fi writer, and also he was respected here as a creative force. For anyone to step in and take that position is very difficult. And I think given the situation they've done very well. I know the new head writer Bob Engels has been very receptive to a running dialogue with the cast."

Gold is the new purple

Knight, Death and the Devil

One question infrequently touched upon is how closely **Andromeda** is based on creator Gene Roddenberry's notes. Was Trance created by Sci-Fi's favourite son? "I don't believe she was. I'm not sure. I shouldn't say either way. Kevin [Sorbo] really knows a lot about the original. When we received the series bible, there was a bit of background on how the series ideas were developed and how it originally went back to Gene's idea, but beyond that I don't have too much information. Obviously there's creative evolution, because apparently Gene Roddenberry came up with this idea before **Star Trek** came out. So based on what demands of a 21st Century audience are, I think they had to change things. But I think the fundamental principles were taken as the base level and then they just built the superstructure on that.

"It's funny actually, I had a character description in the audition piece, and it never said that she was an alien character. So I didn't even know I'd be sitting in the chair for four to six hours, but it's been good, it's been great. But I really had no idea what I was getting into; I just knew that it was a Gene Roddenberry show and that was kinda cool. As a kid I would catch **Star Trek: The Next Generation** from time to time because my mom was a Trekkie. She watched it all the time and we watched it with her, and it was cool just to audition."

Bertram is quick to point out, however, that knowing the ins and outs of the 'mysterious' character can be a double-edged sword. "They certainly gave me parameters," she says of the producers, when asked exactly how she was told to approach the role in the beginning. "They didn't leave me out in the cold. Conversely, it's a bonus not having a huge structure. They've let me take liberties, I've had a positive reception [to Trance] thus far, despite the fact that she wasn't as outlined as Dylan or Tyr, who are very solid characters. Those are stock characters, they're your heroes; you want to know who they are. I kind of have, 'Maybe I could get away with that,' and then it works or it doesn't. But you get to know if it doesn't!"

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You gotta have faith

Gods. Demons. Vampires. But there's also crosses. What sort of universe does **Buffy The Vampire Slayer** exist in, theologically speaking? Peter Linford plunges deep into the murky philosophical depths underlying the series.

FOR THERE TO BE A Chosen One, there must be a chooser. For there to be an Anointed One, someone has to do the anointing. In either case, there has to be a hierarchy. But who, in the end, is in charge? Where is God in the world of **Buffy** and **Angel**?

In **Angel** we are offered a two-tier hierarchy of Oracles and Powers That Be. The former are the intermediaries for the latter who, Doyle makes clear, no one gets to see.

Nor, apparently, should they need to. In *I Will Remember You* we learn that the Oracles with people on behalf of TPTBs,

Oz wields a cross, proving that Werewolves have no problem with them

assigning them to their roles in the 'war' between good and evil. Presumably, therefore, they chose Buffy, and while she and Angel have special roles in the battle they are not the only combatants.

Of course we should have expected this. Both **Buffy** and **Angel** are set within a universe where Humans interact with demons, hell gods and assorted other incarnations of the supernatural as easily as they do with other Humans. They all have their place in the order of things, and TPTBs, sitting outside the world as we know it, maintain this order through their Oracles.

Unfortunately, one of the defining characteristics of all Oracles is that their advice is

The power of the Slayer is a matter of faith

somewhat gnomic. If our heroes ever got straight answers from their guides they would never do any real work. They'd face no risks, and their work would involve no heroism, which would never do. So **Angel**'s Oracles dispense unclear guidance which Angel and others must interpret as best they can. Acting upon it is itself an act of faith.

Angel at least has a clear motivation for following their advice – to whit, redemption – which is what the series and the titular character are all about. Things are different in **Buffy**. In the original movie it was simply a matter of one Human fighting vampires, and her mission was given a different origin. Come the series we learn that Sunnydale is conveniently situated on the Hellmouth, a useful catch-all device to introduce a wider variety of weekly foes. And so, Buffy's mission expands between the movie and the series to encompass a wider catchment of the supernatural, blurring the lines between good and evil. As the series progresses and more people come to be aware of the supernatural in their midst we see a wide range of responses to its presence.

> "Angel's Oracles dispense rather unclear guidance which others must interpret as best they can"

Some are fairly simple. Xander, albeit for mixed motives and to Anya's annoyance, follows a fairly basic logic based on what Giles tells him in *Welcome to the Hellmouth:* 1, we should kill bad things; 2, demons are bad; 3, therefore we should kill demons. On this basis, he reasons, he should kill Angel, regardless of the merit of his actions.

Of course this won't do. The assorted monsters and demons which we meet continually make moral choices in the course of the war to which the Oracles refer. In *Becoming,* Whistler tells Buffy she shouldn't assume all demons are out to destroy humanity. This message is reinforced when Spike, although by no means changing sides, allies himself with the Slayer to prevent Angelus destroying the world.

Willow is especially sympathetic to this view. In *Pangs* she works hard to persuade the Scooby gang that the Native American vengeance demon accidentally awakened by Xander has a moral case. After Angel returns from hell in Season Three she is the first of the gang (Buffy notwithstanding) to give him a second chance. Once Spike starts aiding the gang after he's implanted with his chip his fellow demons ostracize him for having broken the demon code by fighting against them.

It is clear that there's a demonic culture in existence, with all the rules and hierarchy of Human society, and that individual demons have a plethora of motivations. It is not a straightforward humans-are-good, demons-are-evil dichotomy. This is something which develops as the series progresses, In *Welcome to the Hellmouth* Giles explains that a vampire is a human corpse animated by a demon, and that nothing of the original person remains, but Anya later suggests that most demons on earth carry the essence of humanity. Whatever Giles might claim, most notably in the first season episode *Angel*, it seems that this essence can emerge. The vampiric Harmony is clearly the same air-headed character as before and loathes being a vampire. Spike, with no gypsy curse to aid him, overcomes his demonic instincts to fight with the Scooby gang, and clearly remains the 'Fool for Love' he was before he was turned.

Another progression as the series develops is the move from a Judeao-Christian world to a wider pantheon of old gods. At the start, **Buffy** is clearly set in a Judaeo-Christian context is hardly surprising, given that the series is aimed at the staunchly protestant culture of America. And the traditional remedies against vampires are a hangover from the era of Bram Stoker's original *Dracula*, the product of an age where Christian faith was still taken as read. So Angel's gift of a cross in *Welcome to the Hellmouth* derives from this. The cross is seen

on numerous occasions to be an effective weapon against vampires, albeit one that can be overcome.

Christian imagery is pervasive. People of Christian faith participate in Buffy's mission and indeed in Angel's. Brother Luka corresponds with Jenny about the Master in *Prophecy Girl*. The sister in *I've Got You Under My Skin* offers her prayers for Angel and Wesley in their battle, as they thought it was, against the Ethros demon. Father Gabriel's advice is sought in *Pangs*. None of these Christian players denies the reality of the demons involved.

But it's a little odd that a monotheistic religion such as Christianity can accommodate these goings-on, though it's not the first time telefantasy has attempted the reconciliation. **Robin of Sherwood** did it 20 years ago. Brother Tuck was a monk, but he paid homage to the forest god Herne the Hunter, who was clearly shown as a corporeal and active force.

The standard justification for this is to refer to St Paul's letter to the Romans, in which he declares that: "neither death nor life, neither angels nor demons, neither the present nor the future, nor any powers, neither height nor depth, nor anything else in all creation, will be able to separate us from the love of God". St Paul recognised that there were many forces at work, some agents of the divine, others not. Some evangelical Christians believe that they are still engaged in spiritual warfare, where demons roam the earth and it is the duty of Christians to overcome them, confident that they will triumph just as St Paul assures them.

Wesley can wield a cross in *I've Got You Under My Skin*, but Angel can't

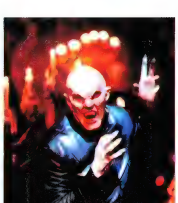
In **Buffy** this is a device to explain the convoluted pantheon which exists. Giles alludes to it in *The Harvest* when he speaks of the demons who walked the earth and made it their home before humanity. Myths of a race who walked the Earth before humans are found in many traditions. Usually they are giants, but the suggestion is always that they were a more powerful race than mankind has become. In **Buffy** they're presented as demons, combatants in the war to which St Paul and the Oracles allude: an object of fear, study or worship depending on who is looking at them.

Mintaka tries to munch Slayer in *Reptile Boy*

But what of the gods, most notably Glory, who appear later on? **Angel** suggests that the gods are nothing of the kind. In *Guise Will Be Guise* Bryce refers to Yeska as a god, but Angel insists that she is merely a particularly nasty demon. Furthermore a god is not necessarily a god to all people. A lot of Hindu gods are geographically specific, and subservient to principle deities such as Visnu and Siva. They also dwell on earth at different times under different names as avatars. Krsna, for example was one of

In *Disharmony*, Harmony aids and betrays the Angel Investigations team. Confused or what?

Buffy's faith in Dawn saves the day in Season Five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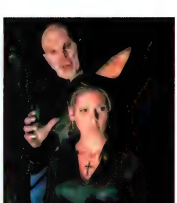

...but hopeless against the Slayer

several avatars of Visnu. It is interesting to note that when the Mayor achieves his ascension he becomes a specific demon – in his case Albacan – perhaps as an avatar thereof.

All creatures, then, have their place in the hierarchy. In the first season, the Master describes his lair as "a place of worship". His minions serve him but, it is implied, they also worship him. When The Three stuff up their attempt to capture the Slayer in *Angel* they offer their lives to the Master as penance. There is no jostling for authority. The Master is in charge because of who he is. Similarly, no one attempts to challenge the Anointed One until Spike arrives, even though he is only a child.

It's worthy noting though that there's no out-and-out worship of the demonic (rather veneration as an acknowledgement of status) until the second season. In *The Pack* the zookeeper seeks the power of animal possession but in contrast to the ancient cult which once followed them, he does not worship the hyenas. Nor does he expect to be worshipped himself. It is a power trip, plain and simple. It is not until *Reptile Boy* that we actually get to see humans worshipping demons.

Dracula. Repelled by crosses

"To start with, Buffy's faith lies in her first watcher, Merrick"

But the trappings of religion do not in themselves a religion make, or imply that faith is in place. In the movie, Lothos derides Buffy for her "puny faith" when she waves a cross at him and she makes no bones about the fact that it is not actually the cross with which she plans to defeat him. The cross itself, though a regular image throughout the series' early years, is not on its own an effective weapon against vampires and is often brushed aside. The symbols of religion, be they robes, chanting, candles, darkness or the cross, are just that – symbols.

Anyone familiar with the **Doctor Who** story *The Curse of Fenric* will be familiar with the idea that it is not the object itself which has the power, but the faith of the person carrying it. Faith lies in other things, which is why Judaism, Christianity and Islam have all forbidden the creation of images of the divine. Thus it is that in the **Doctor Who** story the Soviet Captain Sorin's hammer and sickle repels the haemovores (vampires in all but name), while the cross of the Reverend Wainwright does not. The captain's faith in the revolution is strong, but the vicar has lost his faith in God after seeing the 'good guys' killing women and children by bombing the cities of Nazi Germany.

To start with Buffy's faith lies in her first watcher, Merrick. He is the cornerstone of her mission because of his knowledge and the fact that he's the only person in whom she can confide without jeopardising her own position. When he dies, she goes to pieces. Similarly, in *Passions*, we see that Buffy's faith has subsequently been vested in Giles. Faced with losing him, she despairs. Despair is the flipside of faith.

Later on, having reached adulthood, it becomes apparent that Buffy's faith is in herself. This is made clear in *Checkpoint* when she tells it like it is to the Watchers Council. Again, as in the movie and in *Passions*, when the object of faith fails, the world collapses. We spend a Buffy-less episode in *The Weight of the World*, while Buffy wrestles with her failure to protect Dawn. The Scooby gang are helpless without her. It is faith which sustains the faithful in their world view. It describes and supports the order of things.

But there's a more mechanistic alternative to this view. Instead of free-willed quasi-deities who act beneficently or capriciously according to whim, it supposes that the universe is an ordered place with both natural and supernatural forces which one may learn to manipulate if one has the skill and patience to do so. This is what Willow, Tara and Amy do. It is what Spike does when the need arises. In *What's My Line*, Spike goes through the motions of delivering the incantation required to restore Drusilla to health but his manner indicates that he does not see it as anything more than procedure. He does not believe he is calling on a higher power, any more than we do when flicking a lightswitch. Similarly, when Angelus's attempt to open the dimension gate by using an incantation fails in *Becoming*, Spike mocks him for not being worthy, but in fact Angelus has simply got the procedure wrong. Once he improves his knowledge and he gets it right. If opening the gate were an act of volition on the

Scary bad magic Willow presses the 'end of the world' button

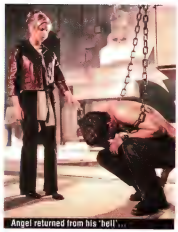
part of a deity in response to an act of faith we might expect the gate to have opened anyway.

This suggests that religious terms are only a device to describe things which aren't fully understood. Giles uses the term Hellmouth, but at times of pressure he also refers to it as "a mystical convergence". Similarly it is said that Angel will spend 100 years in hell, but at other times "hell" is described as being a demon dimension and possibly, if Angel's offhand remark in *Darla* is to be taken at face value, only one of several. That's how thing are presented in *Becoming*. We may assume that it is such a dimension to which Glory wants to return. Is she, then, any more of a god than Yeska? It depends who is asking. Bryce's response to Yeska is based on his assumption that if he makes the sacrifice her bounty will be upon him. God or not, if he does the right thing by her she will do the right thing by him.

There's further evidence of this in *Reptile Boy*, where the Delta Zeta Capas pay homage to Makita but expect something in return. During the ritual Tom suggests that these expectations have been met in the past. Makita is credited as being "the source of all [they] inherit and possess" and since last year's sacrifice they seem to have done jolly well by him thank-you. It is a relationship which works well and benefits both parties, as Makita shows no sign of being able to do any of this stuff himself. Once manifest he could probably beat the D-Z-C to a pulp but they could always run away between manifestations – and then what would he do? If he was as powerful as all that he could just pop out of the ground whenever he felt like it and munch on some passing schoolgirls, but he doesn't. He is manifest only when the D-Z-Cs perform the correct ritual to summon him.

A more difficult instance of this occurs when Buffy is resurrected in *Bargaining*. Willow raises Buffy in the name of Osiris, that popular and prolific Egyptian god of the underworld. She doesn't complete the spell but it works anyway, after a fashion. One of two implications arises. Either Osiris did his best on the evidence he had, or Buffy came back wrong because the spell was incomplete. There are some failed spells elsewhere in **Buffy** but they tend, as in *Bewitched, Bothered and Bewildered*, to be valid spells performed by mistake rather than spells gone wrong. So the second option looks more likely. It's worth noting that only monotheisms assume divine omniscience, and since the Buffy universe is clearly not monotheistic it would seem that Osiris, if he is involved at all, was taking part in a joint venture with Willow, and did his best to see it through when she was interrupted. Humans and gods work together within the world.

So the world of **Buffy** contains both mechanism and faith, with faith paramount. This is, in fact, what is known as 'classical theism', but with knobs on. God, in this case probably Yahweh, has set the universe ticking and left it to run. It includes the demon hierarchy perceived in other terms by St Paul, and it includes the natural and supernatural laws exploited by Willow and others. Within these the Mayor can ascend the hierarchy because he understands the mechanics required to do so, but the members of the vampire cult in *Lie to Me* fail because they do not. Anya and Willow can be invited to become vengeance demons because



Angel returned from his 'hell'

"The Buffy universe is what is known as 'classical theism', but with knobs on"

caption

If all gods looked like this, we'd worship them

D'Hoffryn is their leader. Terracha can lead an order of warrior demons and the Master the Order of Aurelius, all under the detached oversight of the creator.

This is why the fourth series is so crucial to appreciating the structure of this universe, simply because the Initiative has not understood it.

Professor Walsh, through her protégé Riley, takes Xander's view that demons are there to be clobbered. The Initiative soldiers' response to the 'HST's is based on the view that they are "animals". They are an object of scientific interest and military combat. That it all goes wrong is seen to be a result of the Initiative's failure to appreciate the wider context in which the demonic culture exists.

The significant episode is *Doomed*, where the scientific/military response to the demon threat is juxtaposed with a faith response. The Initiative does not ask why the demons are present or what their motivation is. Had they done so, and appreciated the relevance of the Hellmouth, they would have had a better idea of how to fight them. The Scooby Gang ask the right questions and figure out what the demons are up to. The demons are performing a ritual to open the Hellmouth. It is an act of faith. But throughout the early years of the series the Scooby Gang's approach was based on finding out what the various demons are and what they are up to. It is with this knowledge that they are able to overcome them.

The Initiative's pitch is queered by the fact that Professor Walsh has other motivations, but even with her gone their approach remains the same. It is squaddies vs monsters. It fails because they lack faith. They have created evil (and predictably called it Adam) but see it only as an enemy. They cannot overcome it because they did not take the time to appreciate the nature of the material from which they constructed it. Defeating it takes an act of faith on the part of the whole Scooby Gang, not in Buffy herself but in the power of the Slayer. It is faith that something intangible will preserve them and overcome evil. It is the most significant act of faith up to that point in the series, and is something that only the Slayer can do. Buffy's status as the Chosen One is absolutely important.

The point is reinforced in the subsequent season when it is an act of faith, first by the monks of *No Place Like Home* who place the Key in the care of the Slayer, and then by the Slayer herself, that defeats a hell god.

Glory stand out from the other so-called gods in that she exists naturally in our own world. She doesn't have to be summoned. Her monkish minions wait on her but she does the important stuff for herself. She might be trapped in a human body and stranded on Earth, but she is not dependent on the humanity about her. These are more godly attributes than those of the preceding demons who rely on human intercession.

Earlier we saw how the Oracles regard the adventures of Buffy and Angel as a battle between good and evil. The evidence suggests that it takes place within a primarily Christian cosmology. Lucky for Buffy then that Dracula's claim that her powers derive from evil was just a ruse to unsettle her. Appropriate also that when, in *The Gift*, she makes the ultimate and literal leap of faith to prevent hell being loosed on Earth, she is rewarded with a place in heaven. It might have been a good place for the series to have finished.

If demons were all bad, would they like Manilow?

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Raelee. Saying

Literally crashing into John Crichton's life in the new season of **Farscape**, **Raelee Hill** brings a seemingly benign presence to the good ship Moya. **Ian Spelling** set out to discover what the new chick on the block is really like...

THE START OF A new year for **Farscape** is traditionally time to chuck some new surprises into the mix. Chief among these for Season Four is Sikozu, who drops in on Crichton while he's trying to find his friends, and sticks around for the ride. But with her wily attitude and a fascination for Scorpius, whose side is she on?

How much did you know about *Farscape* before joining the cast? Even though the show is filmed in Sydney, it had only just started to air in Australia at the time you shot your first episode.

We had only seen snippets of it in Australia and I have to admit that I hadn't seen any of it. I knew some other Australian actors who had done the show before. I knew that it was the type of filming that you just don't get the opportunity to do very often here in Australia. We just don't do this Sci-Fi kind of thing. We don't have that sort of cult base for it here in Australia, so I knew when it came along it was going to be an opportunity that I couldn't afford to miss. Who gets a chance to play like this every week? When I was offered a role on it, I jumped at the chance.

Did someone from the production send you a truckload of tapes so that you could familiarize yourself with the *Farscape* universe and its characters?

Yeah, they were really onto it. They sorted me out with a whole heap of tapes. I also got the **Farscape** bible. It talked a little bit about the alien language and that put me in the picture. I chatted with the cast members. I chatted with the writers' department a lot, as it's their baby. They know it inside and out. They're very approachable. If you had any questions you called them up. So I definitely had a crash course in **Farscape** the weeks preceding my contract signing.

How did David Kemper describe Sikozu to you? And how did the character change between inception and the time when you actually came to shoot scenes?

In the early days, she did change around a lot. We didn't quite know where we were going to place her. I knew that she was going to be a brainiac and that she was going to be very cerebral – very intelligent. I was under the impression that she would be more of a chameleon kind of character, which has since changed.

> "I was under the impression that she would be more of a chameleon kind of character, which has since changed"

It's intelligence in other life forms and other aliens and other people that turns her on as well. She's quite physical. I was told that she wasn't really a fighter when she first arrived. That's something that she has learned very quickly since being on Moya. Everyone's a genius at fighting and she's picked that up quick.

Another asset of hers is that she's a fast learner. She has a photographic memory. You can show her an encyclopedia and she'll suck it up real fast. She's very clever. I love the way she is so curious. I love that, and she's very upfront about it.

She comes across, I guess, as being quite arrogant, but she's not. She just doesn't pull any punches. If she doesn't like someone, she's not going to go out of her way to befriend them. She doesn't go out of her way to offend having said that. She's just very upfront, very direct. I love her intelligence. I love her curiosity about knowledge and her drive and thirst for it. I love her insatiable appetite in that respect.

The cast and crew have been together for a long while. How long did it take for you to fit in?

It's been great fun. I've known a lot of these actors before. I never actually worked with them, but I've known them around the traps. It's very fun to be out there working with them all. We have a good laugh.

Can you give us a sense of what's coming up on the show, for Sikozu in particular?

I have a love interest for a second, which is pretty hysterical because he was actually one of my

something

Chiana (Gigi Edgley) and Sikozu

A first meeting with Crichton in...

...Crichton Kicks

Don't the bristles put you off? A heavily bearded Crichton in *Crichton Kicks*

very best friends who got the part. That was kind of crazy to have to kiss your mate. That comes up in episode nine. The actor is Brett Stiller, and he's a gorgeous boy.

And after that we have big-time fights. We've got intergalactic vegetation. It sounds ludicrous, but it's true. It's true. We run into a forest of vegetables – not real vegetables, but vegetation foliage-like greenery. It's one great big tossed salad.

What else happens? Ben is very good at this. Ben is really good at this! He can remember storylines and episodes and episodes titles far back into the first series. He's incredible. In *I Shrink Therefore I Am* I get shrunk and I get put into somebody's chest with Rygel for company, which is pretty maddening. That was fun, to work with him. We were stuck in a cylinder together for hours and hours trying to film this thing. We both had to be upside down. It was OK for Rygel being what he is – a puppet. It wasn't quite as OK for me. But that was fun. Working with the puppeteers is all fun. I love the puppeteers. They are a crazy group of people – a crazy breed. Who in this day in age grows up and says, 'Yes, I know, I'll be a puppeteer'? It's crazy. I love them. They're really great.

Three's a crowd? Crichton, Sikozu and Aeryn (Claudia Black)

I always find that vulnerability is one of the most interesting things in watching a performance or portraying someone. I love playing on my characters' vulnerabilities, and when I'm watching TV it is always the human frailty and human vulnerabilities that I attach myself to while watching someone's performance. So I'd love to really soften her. When she joined the show she was really quite invincible. She's not a warrior or a fighter, though. She's got this

"I'd like to find out what she's bad at. And I'd also like to see her with more of her kind"

incredible brain capacity and she only comes across as quite invincible. I'd like to find out what she's bad at. And I'd also like to see her with more of her kind, with the Kalish, or Kalishans or Kalishians, or whatever they're called in plural.

I've always been in acting, ever since I was a little girl. I got into it because of purely selfish reasons. It made me feel really good. I've done mainly TV within Australia. I've done a little bit of theatre here and there, but not an awful lot. I've played in soap operas on Australian television, as Serendipity Gottleib on **Neighbours**. That's where I started when I was younger. My longest role to date was playing a cop on a police drama, **Water Rats** that we have here in Australia. I pretty much came from a TV and film background. I've never done Fantasy dramas like **Farscape**.

Raelee Hill as Sikozu

The miniaturized Sikozu in *I Shrink Therefore I Am*

I'm not a fan, I have to be perfectly honest. But, having said that, I don't know if you can relax enough to actually feel this stuff – to just let yourself be carried away. It's a challenge to have conviction in your own imagination and strength and hope you can get what's in your head out. If you can find courage in that then it's a really great, great thing and that's what I'm trying to teach myself on this gig.

Oh my God! It takes two hours. And I'm the world's worst sit-in-the-make-up-chair person. I get so frustrated. I can't bear it. The look, it's all about the make-up.

"I had about 11-and-a half minutes to stand in front of the mirror before I was due on the set"

Those people work so hard and they're really great, but holy cow, for two hours I get spray-painted from here to kingdom come.

Yeah. Once you've got her frock on as well it certainly does help. On my first day of filming of **Farscape** I hadn't had the makeup on with the costume and the contacts all at the same time. That was the first time, that first day of filming, and I had about 11-and-a-half minutes to stand in front of the mirror before I was due on the set. So I just looked at her and said, 'Oh, right, this is what you look and this is what you feel like. You're wearing very tall platform shoes and a leather jacket that can barely move.

Facing up to Commandant Graayza

You've got lots of crazy restrictions. You also can't see very well with those contacts on and the atmosphere of the show is very, very dark.' Gigi Edgley and I have these contacts in and we can't see very well. So you've got a lot of disabilities, a lot of handicaps going on.

On that first day of filming I had just a matter of minutes to come to terms with what exactly she looked like and felt like before I went on set. That first month, in fact, was learning what you could and couldn't physically do in the frock. It was fast and furious. There was no time to say, 'Can I take half a day just to get comfortable?' No, no, no. There was no time.

Enterprise

THE MISSION LOGS

Part Two

Paul Spragg consults the crew logs recording the triumph and tragedy that marked Man's first foray into Deep Space. These are the ongoing voyages of the Starship Enterprise…

Sleeping Dogs

From the log of Ensign Hoshi Sato

Mission

Sensors detected a ship trapped deep within a gas giant planet, so Captain Archer decided to offer our assistance to anyone still alive. I accompanied Sub-Commander T'Pol and Lt Reed to the vessel, where we discovered that there were dead and dying Klingons on board. My natural worry about dangerous situations manifested, but I was better able to control my emotions this time. A Klingon stealing our shuttlepod and leaving us stranded did not help my fears, however.

What we did right

There were few options open to us. Enterprise was unable to get close to the Klingon ship without major risk, so the only possibility was a quick study of the Klingon language in an attempt to fly the ship out of danger. I have to admit, I did finally feel useful on this mission after much too long sat on the bridge opening and closing hailing frequencies. While my translations were not completely accurate, I was able to master enough of the technical information to point Malcolm in the right direction and get the ship off the ground.

What we did wrong

We only really had ourselves to blame when a Klingon woman surprised us and made off with the shuttlepod. I hear that she caused trouble for Captain Archer until he found that shouting at her and saying 'honour' a lot worked flawlessly as a communication tool.

Mission rating

A qualified success. We have managed to forge a better bond with at least one Klingon, but her ship was destroyed.

Shadows of P'Jem

From the log of Sub-commander T'Pol

Mission

I am writing this report from Sickbay, where Dr Phlox insists on confining me for a further two days. Several days ago, Captain Archer and myself decided to investigate a planet we were passing, but thanks to the usual lack of adequate preparation, our shuttlepod was shot down. This was particularly problematic, as I had been recalled to Vulcan by the High Council, and the captain was taking me on one last mission before my return.

Captured by the inhabitants of the planet, we found ourselves held captive by a faction wanting to overthrow the corrupt government. Vulcans and Andorians were also present, for reasons I have been unable to satisfactorily ascertain.

What we did right

Everything. For once we were mere bystanders in events that were beyond our control. We were held against our will and tried to escape, and I took a blast from a gun to save a life, although Captain Archer was needlessly overdramatic about the whole thing, claiming I was close to death when it was merely a flesh wound.

What we did wrong

Visiting the planet in the first place. I agree with Captain Archer that some kind of directive should be enforced relating to what level of involvement we have in the affairs of other worlds.

Mission rating

It is undesirable to be shot on away missions, and relatively little was accomplished here aside from giving us the opportunity to meet Vulcans and Andorians again.

Mission

Commander Tucker and I were returning from a mission in Shuttlepod One when we spotted debris from the Enterprise on an asteroid. On reflection now, it seems foolish that we assumed the ship had been destroyed on the evidence of one bit of metal with the ship's registration number on it, but it was unexpected enough that we were worried. We decided to head to the nearest planet for assistance, but after receiving multiple debris hits and losing air, I resigned myself to death and started to make final preparations. Commander Tucker told me to lighten up and to assume rescue was imminent.

What we did right

We conserved as much fuel and heat as possible, making things uncomfortable for a while, although Commander Tucker was quite toasty when we huddled up. Not that I'm gay, of course.

What we did wrong

Although Commander Tucker was correct in the end, I still believe my more pragmatic approach was the correct one under the circumstances. I can't deny, however, that the situation improved the relationship between us, and I now consider Commander Tucker, I mean Trip, a close personal friend. Not that I'm gay, of course.

Mission rating

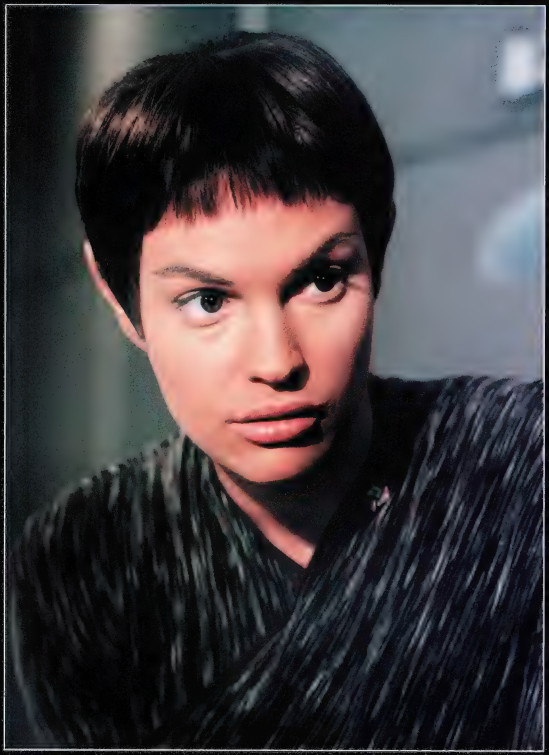
Well, we were rescued by Enterprise after we realized the ship was still out there and I set off an explosion to attract attention. Trip and I also had an enjoyable discussion about T'Pol's bottom. Because I'm not gay, of course.

Shuttlepod One

From the log of Lieutenant Malcolm Reed

Fusion

From the log of Sub-Commander T'Pol



Mission

The captain took on assistance from a group of Vulcans while mapping a gas cloud. However, these people were free with their emotions, something which made me feel rather uncomfortable, yet at the same time somewhat curious. This was why I made the decision to broaden my horizons and allow my emotions to come out. I found the experience to be liberating yet terrifying, as I engaged in a mind meld with one of the Vulcan visitors, and the sensory overload came close to permanently damaging my mind. It also provided me with what the humans would call 'saucy' dreams, which kept me tossing and turning for several nights.

What we did right

I am pleased that I have experienced the free rein of emotions once more, as this has allowed me to better understand myself and reminded me why I must keep my darker impulses in check.

What we did wrong

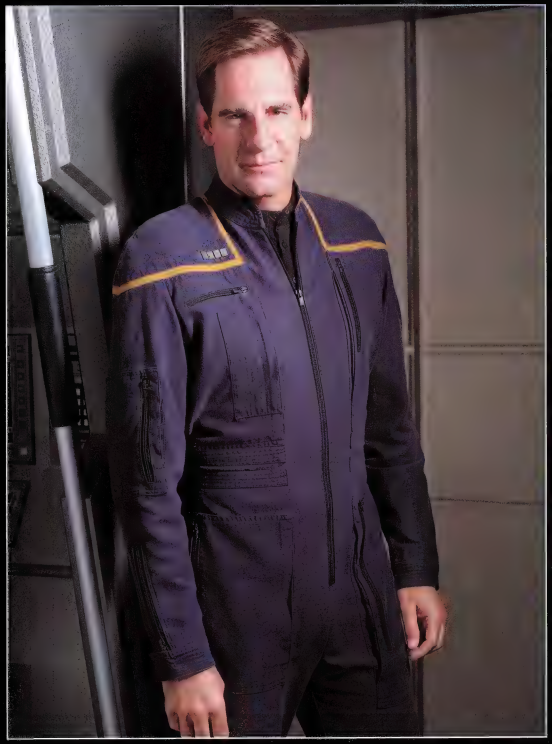
However, I appreciate that my course of action in this matter was inappropriate and interfered with my usual duties on board Enterprise. I believe, however, that Commander Tucker had greater success interacting with the Vulcan visitors, as he befriended one of them and learnt much about our culture.

Mission rating

We did gain some expertise in mapping the gas giant, but I believe the problems outweighed any gains in that regard. I hope we have seen the last of emotional Vulcans on board this ship for quite some time.

Rogue Planet

From the log of Captain Jonathan Archer



Mission

On discovering a planet that had moved away from its usual orbit, I led an away team to investigate it. What I found there was a group of three hunters trying to catch and kill the planet's local population. Being an educated and sensible man who believes that all life is sacred – unless it's trying to blow me up – I attempted to convince the hunters that their actions were wrong and could result in the loss of an entire species.

What we did right

I like to think that on seeing a beautiful woman in the woods, I made the right decision to go after her and try to find out who she was and why it was I recognized her. She turned out to be one of the local creatures, however by the time I discovered that she actually looked like a slug, I'd already fallen for her and kissed her. I thought she'd covered my mouth in lipgloss, but in fact it was mucus.

What we did wrong

Very little; we tried our hardest to protect the local life forms, and while we succeeded up to a point, I sadly suspect it won't be long before the hunters resume their sport.

Mission rating

Successful, but only temporarily. I'm sorry to have eaten the hunters' food, though, as it could have been a relative of the woman I met. In these situations of interfering with a prey/predator situation, I return to my thoughts on some kind of directive...

Mission

I was enjoying a relaxing time in decontamination wearing only my underwear when my calls to Dr Phlox asking to be let out fell on deaf ears. Investigating, I discovered that everyone in the crew had been knocked out, and the ship was being taken apart by a group of aliens. Naturally, I decided to help my crew and, determinedly refusing to slip into a uniform in the hope of scaring off our visitors with my powerful, muscular body, I set about waking up the captain and T'Pol, and enlisting their aid.

What we did right

We were able to fight off the boarding party fairly easily, by turning the visitors against each other. They didn't seem to be especially smart, the cap remarking that even I could outthink them. I don't know what that means.

What we did wrong

Some might say that we brought this one on ourselves, as it was bringing an unknown device onto the ship that originally let loose the gas that knocked everyone out. It would probably be an idea to ask my good friend Malcolm if he can put some new security protocols in place to stop a repeat performance.

Mission rating

We never got the name of our attackers. In case future crews need to know who these people are, they had pointy teeth, big ears and large bald, bulbous heads. Actually, we were taken by surprise embarrassingly easily, so I think I'll purge this record.

Acquisition

From the log of Commander Charles 'Trip' Tucker III

Oasis

From the log of Commander Charles 'Trip' Tucker III

Mission

Detecting a crashed spaceship on a planet, we headed off to investigate and found out that the people on board had been trapped there for a long time, finding themselves unable to fix the problem that trapped them in the first place. I believed that I would be able to correct anything that wasn't working, but one of the people on board, Ezral, seemed curiously unenthused about my efforts. He also seemed familiar for some odo reason. Oops, that was a typo. I meant 'odd'.

What we did right

I think we did everything we could under the circumstances. Every attempt to help was met with suspicion and annoyance from the crew of the ship, but as it turned out they were all holograms except for Ezral and his daughter, I can understand why they might have been unhappy about the status quo being upset, especially when we found an off switch.

What we did wrong

We were only trying to help, but it seemed we weren't required. I do wish that these people would just say "Actually, I'm the only human and the crew are holograms. I like it here and want to be left alone" when we arrive rather than putting us through all this hassle.

Mission rating

Well, the repairs went well, and I really hit it off with Ezral's daughter, so it wasn't a complete loss. After my earlier experiences on away missions, I'm quite surprised I wasn't dating one of the holograms.

Detained

From the log of Captain Jonathan Archer

Mission

Travis and I were captured and held in a Suliban internment camp, where we discovered that the Suliban weren't all vicious killers. Indeed, most of the Suliban here appeared to be quite peaceable people, and were none too happy about their imprisonment. I decided, in lieu of that directive I've mentioned before, that we should help these people by staging a prison break, something that didn't sit well with the camp commander Colonel Grat, who seemed oddly familiar to me, as if I'd known him in several previous lives or something. Trip's been getting similar feelings about people recently as well, I gather.

What we did right

Time will tell. The prison break went pretty well, and the captured Suliban were able to escape and fly off into Space. The question is what they will do with their new found freedom. I suspect Starfleet may be watching this one closely and future missions may very well depend on the final outcome of what happened here.

What we did wrong

In this instance, it was more what *they* did wrong. I believe, Grat had no cause to hold us and treat us like prisoners, although the beef goulash was delicious. In the end, I was glad that I was able to return home. Hmmm, I've just got that *déjà vu* again.

Mission rating

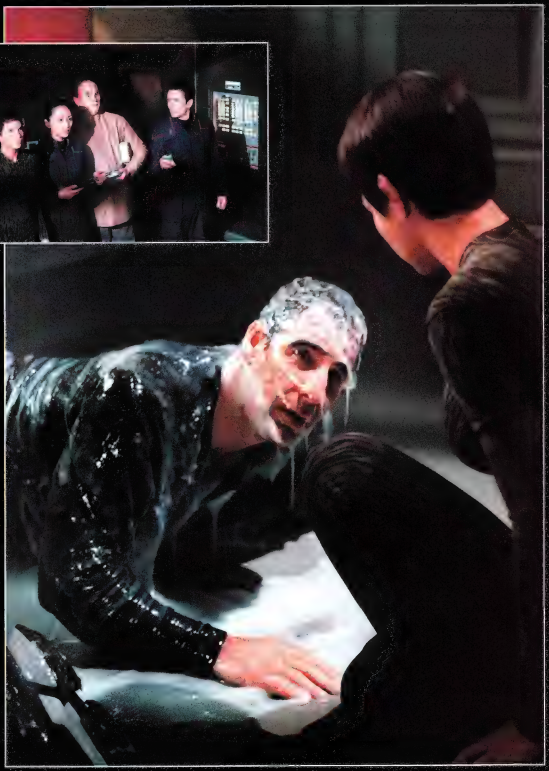
I'm going to claim a success; I'd compare our experience to that of people in Nazi concentration camps, but I don't believe my log is the place for heavy-handed moralizing.

Vox Sola

From the log of Doctor Phlox

Mission

The Enterprise was invaded by a mysterious life form, which took two crew members hostage. Unfortunately, these were among our lesser recruits and no one noticed anything had happened for a while. But when the captain and Commander Tucker were ensnared by the creature, we all sat up and paid attention. It was imperative that we worked together as a team to try to rescue our crewmates, and with the help of Lieutenant Reed and the lovely Hoshi, we set about formulating a plan to make the creature release our colleagues.



What we did right

Communicating with the creature was the correct approach, as we discovered it had been separated from its home and merely wanted to return, not realizing the damage it was causing.

What we did wrong

Well, my personal feelings are that zapping the creature and trying to make it do what we wanted was the wrong attitude, especially as it got more of the crew captured. We also managed to upset a passing race with our table manners, which didn't stand us in good stead when we required outside help.

Mission rating

We made a new friend, so I'm happy with how things turned out. I am also impressed by Mr Reed's ability to take something still in the planning stages, in this case a force field, and make it work first time out. I suspect he'll become a close personal friend of mine. Not that I'm gay, of course.

Fallen Hero

From the log of Sub-commander T'Pol

Mission

The Enterprise was asked to pick up Vulcan ambassador V'Lar, who I have admired since childhood, but things were not as they appeared. The ambassador had really been working undercover and attempting to root out corruption in the government of the planets he'd been on, but now things had become dangerous and she was required to get out. This put Enterprise in a somewhat difficult position, as Captain Archer did not know the full story and was unsure whose side he should be on. On being told the details, he decided to help the ambassador escape her pursuers, which I believe was the correct response.

What we did right

I believe it was Captain Archer's duty to help V'Lar, and the crew's standing with the Vulcan High Council is likely to improve as a result of his aid. I still find it difficult to comprehend why the High Council doesn't wish to tell us everything, as it leads the ship into peril.

What we did wrong

I believe we made the correct choices in this instance, although I think the captain's risk-taking gives cause for concern. We narrowly escaped destruction thanks to the intervention of a Vulcan ship.

Mission rating

Definitely a success, as we saved a life and tested the Enterprise's engines during a high-speed flight. Prolonged use of upper warp speeds should still be avoided, however.

Mission

Assisting a vessel with repairs, the captain and I were invited down to a planet to share in a feast. We ate and played a game reminiscent of lacrosse, and everything was going really well until we were shot at. The encampment was all but obliterated, and our host, Zobral, explained that this was because the authorities thought of him as a terrorist. As the captain and I attempted to determine which side of the conflict we should be on, we were forced out of the camp and into the desert, where I suffered badly from dehydration.

What we did right

They do say no good deed goes unpunished, and that was very much the case here. Helping Zobral left us in a war zone.

What we did wrong

We should have refused to go to the planet without checking things out first. Considering we went back to the shuttlepod for supplies, we should also have taken more water with us; I'm still not sure how the captain managed to remain fine in the desert heat while I was a gibbering wreck. I'd be suspicious if he wasn't my friend. He was also the one who suggested we set off into the desert rather than staying put until the attack was over. I can't believe it was less dangerous to be out in the open.

Mission rating

A mess. All we could do was get out of there, and fast. This is one planet that I'd like to be off-limits.

Desert Crossing

From the log of Commander Charles 'Trip' Tucker III

Two Days and Two Nights

From the log of Lieutenant Malcolm Reed

Mission

At T'Pol's suggestion, we went to the pleasure planet Risa in order to get some R & R. I was one of the crew members picked for shore leave (which by pure luck consisted entirely of members of the command crew) and I teamed up with Trip to seek out some hot action. Not with Trip, with women, because I'm not gay, of course.

What we did right

Going to a club seemed to be the perfect choice, at the time, but it didn't quite turn out right. From reports circulating afterwards, it seems everyone else got lucky except us. The captain met an attractive young lady and seemed to hit it off with her, while Hoshi managed to acquire the attentions of a cunning linguist.

What we did wrong

It's easy to have 20-20 hindsight. Looking back, Trip and I shouldn't have been so easily taken in by the two women who eventually stripped us, tied us up and made off with all our belongings. They were also men, which only served to feed the rumours that I'm gay. Which I'm not, of course. Next time I'll be taking a leaf out of the doctor's book and going into hibernation for a while.

Mission rating

For me, I'd consider this a resounding zero, especially with the added giggling on board ship. Hoshi seems to have a constant smile on her face, too.

Shockwave I

From the log of Crewman Daniels

Mission

This is going to be difficult to explain, as too much detail could irreparably damage the timeline and there is a risk that Archer could read this. I have discovered the Suliban tampering with the timeline for reasons unknown. I was sent to make changes when Archer was led to believe he was responsible for the destruction of a planetary colony, an event caused by the Suliban. Providing the captain with instructions, I used him and his crew to acquire parts and build a device that would reveal the Suliban and force them to admit what they'd done. However, the Suliban are fixated on the captain and Enteprise because of what is to come.

What we did right

I took Archer out of Time, as was the original plan. However, I have brought him to the 31st Century, and the combination of this and the Suliban's meddling has brought about the loss of all technology and, for that matter, any hope of sending us back.

What we did wrong

I'm not exactly sure, but I need to work it out or we will remain trapped here forever.

Mission rating

A failure, unless I can find a way to return Archer and myself to the right Time. We must also find a way to convince Starfleet to allow the crew's mission to continue, or all my efforts will be for nothing. Perhaps if I tell Archer my gazelle story it will help.

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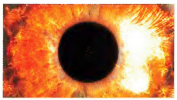
Star Trek: Nemesis

Duelling and duality are the order of the day in the lavish **Star Trek** trailer…

A big eye blinks open. Starry iris.
Softly spoken man (V/O): "Our eyes affect our lives, don't they…?"
We rush through the pupil to find Picard and friends walking towards blue-lit stairs.

The voice over comes from a young baldy man, wearing a frock with big shoulder pads.
Baldy man (V/O): "I can see as well as you can…"



Funky eyeball/eclipse/fireball motif
Baldy man (V/O): "I can feel everything you feel…"

Baldy man (clearly talking to Picard): "In fact, I can feel *exactly* what you feel."
Close up of Picard.
Close up of eye blinking.

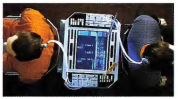
Shot of alien city. Circular motif continues…

The Enterprise is in orbit as an alien vessel cloaks itself.
Picard (V/O): "He said he was a mirror for me. I need to know where the hell he came from."

Picard's image curiously 'morphs' into Baldy. The inbetween stages are *not* attractive.
Baldy: "The same blood runs through our veins"

We then see close ups of DNA sequences followed by the Enterprise in space dock.
Picard (talking to Deanna): "It's as if part of me had been stolen"

What's this?! Baldy kissing and romping with Deanna. She's a married woman! Tut. Elsewhere we see our villain having his head felt by a tall blue alien with long nails.
Baldy: "Can feel your hunger." Ooh.



Fast-moving shot of Data (in yellow) linked to a device, with another Data (in grey) attached to the other side.

Grey Data: "I must deactivate you."
Yellow Data: "Why?"
Grey Data: "Because you are dangerous"
Geordi looks round, shocked

Deanna falls down, covering her face. It's obviously all too much for her.

Baldy looks a bit worse for wear
Picard: "I'm a mirror for you as well"
Baldy (looking better): "Don't be so vain."
He walks off in disgust

Somewhere, a wall explodes and a shuttlepod rushes through.

A jeep and shuttle race over sepia-tinted open countryside firing at each other. The jeep flips through the air.

Alien ships battle the Enterprise. Phasers, explosions, man flying across the bridge. You know the score.

Picard on the bridge. Looking fierce, he stands up as camera zooms towards him. Cool. We've always loved that shot.

Riker and Baldy fighting in a cage, which in turn is falling down a shaft
Riker: "Aaaarghhhhh!"
Baldy (looking a bit flakey): "Set a course for Earth. Kill everything!"

The Enterprise crashes into another ship
Inside the bridge there's more explosions and people leaping about. Someone is flung into space. Maybe even someone important!
The saucer continues its collision.

It's the money shot! People on the hull of the other ship scurry away as the Enterprise ploughs towards them. Debris *everywhere*.
Fantastic!

Trailer rating: ★★★★★ Predicted movie rating: ★★★★½ Summary: Dark, stylish, thrilling

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